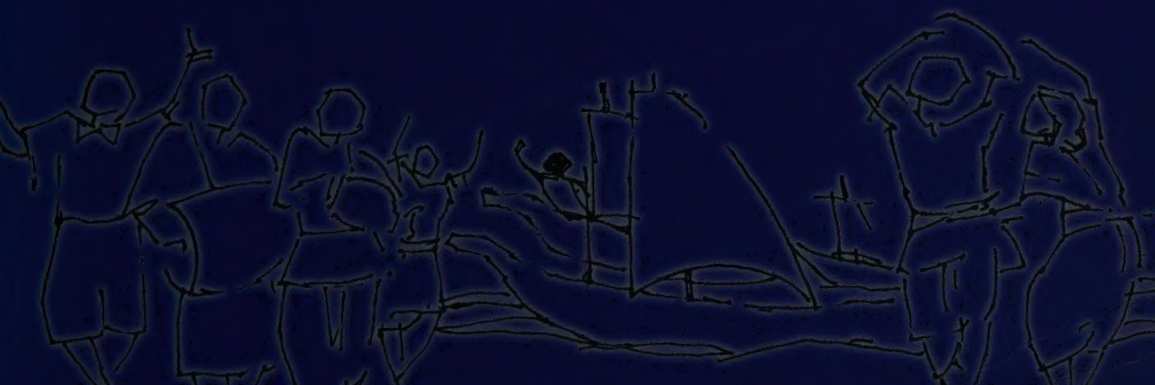




konkani Bards and Musicians of Kanara

BENNETT PINTO



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Dedicated

to the memory of my father

Cyprian Urban Pinto (1912-90)

(who first inspired in me, my life-long love for music)

Also dedicated to

my mother *Alice,*

my wife *Loveena,*

and my children *Reuben & Runa*

(who mean more to me than I can ever put in words)

The man that hath no music in himself,
nor is not moved with the concord of sweet sounds,
is fit for treasons, strategems and spoils

William Shakespeare

Poets are the unacknowledged legislators of the world.

Percy Bysshe Shelley

KONKANI BARDS AND MUSICIANS OF KANARA

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DIOCESE OF MANGALORE



Most Rev Dr Aloysius Paul D'Souza

Bishop of Mangalore

** **

Message

** **

I am happy to know that, in memory of the late Professor Bennett Pinto, his labour of love is being brought to completion. Bennett was a great Konkani lover, musician and a dedicated social worker. He began this project of writing a book on the historical study of the various Konkani-speaking communities of coastal Karnataka, the focus being on their contribution to music.

Professor Bennett Pinto was a visionary. He had a dream about the Konkani language. He had made his contribution to this language, our Mother Tongue.

He stands as an inspiration to the younger generation. His contribution to music is unique. According to the teaching of Christ, "Let your light shine upon men, so that they may glorify God." God had given him talents. He had not hidden them under a bushel. He used them for the welfare of the society.

This is a useful source book to churches, institutions and libraries. It gives good information to people who would like to know about the various segments of the Konkani community and music. Let this great work inspire generations to come.

A handwritten signature in dark ink, consisting of a cross-like symbol followed by stylized letters.

MOST REV. ALOYSIUS PAUL D'SOUZA
Bishop of Mangalore

FOREWORD

by

Dr. Mme. Louella Lobo Prabhu

** ** *

Note : This Foreword was written during the lifetime of Professor Bennett Pinto. Its tense has been left intact.

** ** *

I have great pleasure and pride, in writing this foreword for Professor Bennett Pinto's magnum opus, *Konkani Bards and Musicians of Kanara*.

PERSONAL INTERACTION WITH THE AUTHOR .

We first became acquainted, when the move to make Konkani recognised as a national language was under way. Our similar interests brought us together many a time, at which we used to discuss our common interests which included among other things poetry, literary works and of course music.

It was almost at the same time, that he interviewed me about my contribution to Western Music. This interview now finds a place in the present volume and I was impressed to see that much time has elapsed since the interview, yet he has maintained the record with meticulous accuracy. I can thus deduce that the same scholarly respect for accuracy marks every chapter in the book.

ABOUT THE AUTHOR AND THE BOOK

Although Bennett is a Professor of Commerce, and is popular with his students as a mentor, music runs in his blood. His father the late Cyprian Pinto was the Choirmaster of Bijai Church Choir, which, under both father and son, is undoubtedly one of the best Catholic choirs in the city.

It takes both patience and competence, to keep a group of young people motivated - and that is what Bennett has done with singular success. He also has a gift for original compositions, slanted towards a particular theme, which gift has won him a recognition from the U.N. and from the American State of Arizona which made him an honorary citizen.

His musical and pedagogic background admirably fitted him for the authorship of this book. The first taught him the scholarly disciplines of collecting and evaluating material; of drawing logical conclusions arising from the data, and finally, of imposing a firm structure on the mass of details collected.

No doubt, it was love of music, which enabled him to do the research in the first place, as he has not relied overmuch on books already in print. These, in any case, are few, and not very exhaustive. The spectrum of work he has put together is amazing! It covers a large physical terrain and several communities, linked by bonds of Konkani and Konkani Music. The spread can be gauged by the chapters listed in the table of contents.

AWARDS AND RECOGNITION

It is nice if honours and recognition, come to people when they are quite young (as Johnson wrote in his famous letter to Lord Chesterfield, who complimented him AFTER he finished his famous Dictionary, having been refused help by Lord Chesterfield, BEFORE the author undertook the project.)

I must sift through his many honours, retaining only those which relate more or less directly to Music. His designation, as Professor of Commerce and Business Studies, in St.Aloysius College has already been mentioned. He also heads the Department of Konkani Studies as its Executive Director. He has been the organist of the Bijai Church since 1974, and Choirmaster since 1988, indicating long-term commitment to these tasks. He is the Past President and a Paul Harris Fellow (PHF) of Rotary Mangalore Sunrise in RI District 3180 and earlier, received the Rotary International Group Study Exchange (GSE) Award in 1988. He won the Karnataka Rajyotsava District Award for contribution to music in 1993. *Sandesha* bestowed upon him a State-level Special Recognition Award in 1995. The crowning glory was the International recognition and award from the United Nations in 1994 for his original composition 'The Perfect Triangle' which he did in commemoration of the International Year of the Family. He was also conferred the title, '*Sangeet Sanskruti Ratna*' by the KCA Bangalore. There are many more such listings in his biodata, but this would be; further, to 'gild the lily.'

His book is the culmination of patient and authentic research, which fills a long-standing need to have information about this very vital facet of our culture. The hour awaited the man; the man turned out to be - Bennett! He deserves our praise, thanks, and a brisk sale of the book. In conclusion, my original poem for Bennett:

THE MUSE OF MUSIC

Of the muses who on Olympus play,
The Muse of Music holds the greatest sway,
And when on man or woman plants a kiss,
Enables them to know, and to give - bliss,
For every ritual in human life,
Events both sad or happy or of strife,
Need Music, which these diverse moods will suit,
Choir, strings, piano, brass ... percussion ... flute.
Blessed are the persons, who this gift possess:
They have the key to mankind's happiness.

DR LOUELLA LOBO PRABHU

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A TRIBUTE TO THE LATE PROFESSOR BENNETT PINTO

by

Dr. Michael Lobo

Christmas ought to be a season of joy but for the Mangalorean Catholic community, Christmas 2002 was saddened by the loss of one of the most illustrious members of its younger generation. Just a week earlier, Bennett Pinto, Professor of Commerce and Konkani at St Aloysius College, passed away suddenly in the prime of his life. He was just 45. In the three decades of his active working life, he had left his stamp in so many different spheres, that it is not easy to even summarize his achievements. But some idea of the diversity of his interests and the extent of his contribution to society may be gathered from his entries in my recently published book:

*The Mangalorean Catholic Community
A Professional History / Directory.*

In this book, Professor Bennett Pinto has entries in the chapters/sections on Education, Scientific Research, the Publishing Industry, Konkani Literature, Authors of Books, Editors of Magazines, Short Feature Writers, Social Work, Music and the Performing Arts, Winners of Awards – and the bicentennial celebrations, of which he was one of the principal organisers. Very few members of our community – or indeed of any other community – have left a mark in so many fields of activity.

** ** *

Note : This tribute to Professor Bennett Pinto originally appeared in the magazine "Mangalore" in January 2003.

** ** *

As this article is intended as a personal tribute, I will dwell no further on his own achievements, but rather on aspects of my personal relationship with him. Even before the two of us were born, our families had been somewhat acquainted, both having played prominent roles in the growth and development of Bijai parish. However Bennett and I did not really get to know each other until the year 1998, when both of us, quite independently, tried to create an awareness among the members of our community about the importance of the year to follow – 1999 – the bicentennial of the release of our ancestors from captivity at Seringapatam (were it not for this watershed in our history, our community would not be in existence). Throughout the year 1999, the two of us joined forces in the planning of the bicentennial celebrations. However, as most of my time was taken up with the writing of my books, it was Bennett who had to take over the major responsibility: along with stalwarts such as Fr Ralph da Costa, Fr Prashant Madtha, Fr Victor Machado and Mr Maritto Sequeira. Bennett assumed charge of the evening cultural programmes – and on the final evening, conducted a magnificent choir, 200-strong, to mark 200 years of history, churning out Latin hymns as part of a Solemn High Mass concelebrated by the Bishop and a host of priests.

Following the bicentennial celebrations, we could have drifted apart. But no! If anything, the bonds between us grew stronger every day. We were both writers – and though the fields of our writings were not quite the same, we came to admire each other's works immensely. It was Bennett who organised the release of my two books, *Distinguished Mangalorean Catholics* (2000) and the aforementioned *Professional History/Directory* (August 2002). For the latter book, he even came all the way to introduce me at the Bangalore release in November. His music and his speech made a considerable impact on the audience. Who among them would have dreamt that in just over a month, he would be no more!

I last saw Bennett alive at a musical evening organized by the Indian Navy on December 14th. He was his usual buoyant, vibrant self – making plans for Christmas and for the forthcoming visit of the President of India to St Aloysius College, where he would be conducting a choir of 500 to greet the Head of State. Just two days later came the shattering news.

It was very difficult indeed to come to terms with this tragedy. Bennett had been in the prime of health, except for a slight history of allergy; who would have thought that this seemingly minor problem would be enough to bring about his end? On the very evening of his death, he had been attending a function, when he suddenly felt a touch of breathlessness. He decided not to stay for dinner and made his way home, then went to consult his family physician who gave him a couple of injections. As his condition did not improve, he was finally taken to hospital, but even as he reached, his breathing had stopped, and efforts to revive him with oxygen were of no avail.

His funeral, two days later, was one of Mangalore's biggest in recent times. He had been involved in so many different organizations – mainly in the spheres of literature, music and social work – and friends and admirers from all over came to pay their last respects. To quote an oft-used phrase, his death has left a void that will be very difficult to fill.

I personally had come to depend on him in many ways – he was one of the staunchest supporters of my works, and would go all out to market my books, especially at various conferences of the Konkani Institute at St Aloysius College, of which he was the Executive Director. In fact he had recently been elected a member of the Central Sahitya Academy, the country's leading literary association, and had been looking forward to attending the next General Body Meeting of this Academy at Delhi early next year, and to promoting the works of writers from South Kanara; I have no doubt that he would have tried to highlight my work. But his dream project was his *Konkani Bards and Musicians of Kanara*, on which he had been researching part-time, in the midst of all his other activities, for the past five years. The perfectionist that he was, he was never satisfied with it. We would keep going over it together, so that I probably know more about it than anyone; and now that he is no more, the responsibility for bringing out the book in his memory will fall on my shoulders – a promise that I have made to his family.

He had so much to live for – there was so much that he would have contributed to society. The malfunctioning of one small part of his otherwise healthy body was enough to bring about his end. It just goes to show that our lives really hang by slender threads – which may snap at any time

*Our hearts go out to Bennett's mother Alice, his wife Loveena,
and his children Reuben and Runa, in their hour of grief.*

MICHAEL LOBO
January 2003

AN INTRODUCTION TO THE PRESENT BOOK

by

Dr. Michael Lobo

In the Preface to my as yet unpublished work entitled *A Genealogical Encyclopaedia of Mangalorean Catholic Families*, I make a comment that in compiling this work, I have achieved a major goal in my life - the creation of something of lasting value. Ironically I had not been able to create anything of comparable worth in mathematics, which had been my field of specialization and the subject of my doctorate. If my name is remembered after I have shed this mortal coil, it is far more likely to be for my contribution to genealogy than to scientific research.

Professor Bennett Pinto, on the other hand, has left his mark on so many different fields of activity, that he certainly does not need to depend on the present book to perpetuate his name. Nevertheless the present book was his dream project and it is indeed a tragedy of the first magnitude that Bennett was not destined to live to see its final publication. Instead, destiny ordained that I would have to put in the final touches to the book and I deem it a privilege to have been able to continue from where he left off and pursue the project to its completion.

Konkani Bards and Musicians of Kanara is an anthology of the musical heritage of the Konkani-speaking communities of the Kanara region. While Bennett's research naturally focused on the major Konkani communities, that is, the Sarāswats, GSBs and Catholics, it also extended to smaller Konkani communities, specifically the Kunnbis, Kharvis, Siddis and Navayats. He travelled extensively in and around the districts of North and South Kanara, gathering information on these communities in general and their musicians in particular. Gradually his book began to grow.



It had been Bennett's original intention to release the book as part of the bicentennial celebrations of Dec 1999. But as the amount of data continued to pile up, it soon became obvious that such a goal was impracticable. Moreover, unlike the present author, Bennett could not afford to devote much of his time to writing; he also had his duties as a Professor of Commerce and Konkani at St.Aloysius College; his duties as Choirmaster of Bijai Church and various other choirs; his duties as an Executive Committee Member of various associations; and last but not least, his duties towards his own family. And thus the months, nay years, flew by.

Shortly before his tragic death in December 2002, Bennett had amassed biographies of a significant number of Saraswat, Gaud Saraswat and Konkani Christian musicians. This was to form the main body of his book - supplemented by smaller chapters on the Kunnbis, Kharvis, Siddis and Navayats, introductory chapters on Kanara and the Konkani, and appendices on church choirs, brass bands, etc. At our last session together, a week or so before his death, we had more or less agreed on an outline of the structure of the book, but various finer details had yet to be examined. For example, how were we to organise the numerous biographies. In alphabetical order of surname? Or in chronological order of year of birth? The latter had the advantage of presenting a historical picture of our musical heritage; on the other hand, ascertaining the precise years of birth was not easy. So far as the Catholic community was concerned, we had recourse to my genealogical encyclopaedia, though even this did not cover all the families of the persons featuring in the book. Another point requiring consideration was whether or not to compile an index. An index would undoubtedly come in handy for the reader, but Bennett's data was so extensive that the index might actually match the size of the book!

In the months that have elapsed since Bennett's untimely death, I devoted considerable time to resolving these questions. The book, in its final shape, comprises nearly 400 pages. It is divided into five major sections:

- I. Kanara and the Konkan : A Historical Introduction
- II. Small Konkani communities
- III. Konkani Brahmans and their Music
- IV. Konkani Christians and their Music
- V. A Musical Directory

I should confess here that I have made some changes in Bennett's original ordering - where, for instance, the chapters on the Saraswat, Gaud Saraswat and Catholic communities take precedence over the smaller Konkani-speaking communities. However there is a logical reason for the alteration, of which I am sure that Bennett would have approved, had he been alive today. I have so organised the book that the two major sections on Konkani Brahmans and Konkani Christians take up precisely one hundred pages each; the former stretches from pages 101 to 200, the latter from pages 201 to 300. Thus these two sections comprise the central hub of the book. The historical introduction on Kanara and the Konkan followed by the four chapters on small Konkani communities fit conveniently into the first hundred pages. The musical directory of church choirs, brass bands, etc., follows at the end, as per Bennett's original intention.

Viewed from another angle, it also seems fitting that the more 'primitive' music of the Konkani tribals and small communities should feature prior to the more 'advanced' music of the major communities.

Thus far I have spoken about the overall structure of the book. But I have also made alterations within each particular chapter. In general, these have been minor - ensuring that paragraphs do not spill over different pages and arranging random entries into some kind of order, generally alphabetical. And although I decided against the compilation of a general index for the entire book, the two major sections on Konkani Brahmans and Konkani Christians incorporate what I have called Micropaedia/Indexes. This is in keeping with the policy followed in the recent editions of the Encyclopaedia Britannica, which comprise a *Macropaedia* (a limited number of entries, each treated in depth) and a *Micropaedia* (a much larger number of entries, but each treated only briefly). Bennett's database had included both detailed and sketchy entries. I have organised the former into what may be referred to as a *Macropaedia* and the latter into a *Micropaedia*, which also serves as an index to the *Macropaedia* entries.

Entries in the Macropaedias (for both Hindus and Catholics) have been arranged in chronological order of year of birth, most of which I have now been able to obtain. The few entries where the year of birth is still unascertained have been separately grouped in alphabetical order of surname.

Entries in the 'Micropaedia/Indexes' have invariably been arranged in alphabetical order of surname. Married ladies are generally entered under their married surnames, but there are a few exceptions. For example, if the lady under consideration has married into another community, she is entered under her maiden surname, as all the surnames, which form the major entries in the Micropaedia/Indexes must belong to the community concerned.

In the section on Konkani Christians, the Macropaedia is divided into three separate chapters:

1. Musicians of Yesteryear
2. Modern Trends in Konkani Music
3. Konkani Christians in Western Music

The last of these three chapters is essentially my own, the information having been gathered in the course of my research for my book, *The Mangalorean Catholic Community: A Professional History / Directory*, released in August 2002. Some of the material comprising the Bangalore group of musicians had been sent to me by my cousin, Mrs Sheila Mascarenhas; it duly features in this book as well.

It is interesting to note that in the chronological listing of the Konkani Christian musicians, the three key figures who have contributed a great deal to modern Konkani music, Wilfy Rebimbus, Eric Ozario and Bennett Pinto himself, bear the reference numbers [60], [80] and [100] respectively. It is indeed fitting that the distinguished author of this book should be accorded the reference number [100] on page 250, the dead centre of the section on Konkani Christians.

Professor Bennett Pinto was indeed a central figure of the Kanara Catholic community, nay the Kanara Konkani community as a whole. And his long-delayed masterpiece, *Konkani Bards and Musicians of Kanara* is undoubtedly a work that will be of value to historians of music for generations to come.

The present writer is indeed proud to have been such a close friend of Professor Bennett Pinto and to have been able to provide the finishing touches to his masterpiece.

MICHAEL LOBO
December 2003

ACKNOWLEDGEMENTS

by

Mrs. Loveena Pinto

It was my late husband Bennett's long-cherished dream to take Konkani music to international fame. When the Konkani Bhasha Mandal, Karnataka, commissioned him to do a project on some of the important contributions of the Konkani people of Karnataka in the field of song and music, he took up the project with great enthusiasm and fervour - and vividly presented the work of the seven Konkani-speaking communities of the state: Saraswats, Gaud Saraswats, Catholics, Kunnbis, Karvis, Siddis and Navayats. But this was just the beginning. The subject was so vast, that Bennett's initial work for the Konkani Bhasha Mandal only served to inspire him to tackle the subject in much greater depth - and at his own expense. Since then we, his family, have seen him toil over a period of seven years (only during his spare time, as he had several other commitments). He travelled the length and breadth of Kanara, collecting a lot of data from personal interaction with composers, lyricists, artistes, etc., and wrote letters to as many as 200 persons of repute in North and South Kanara, giving press releases, inviting information, etc.

And when his long cherished dream, in pursuance of which he had devoted innumerable hours of hard labour, was on the verge of culmination, tragedy struck. His sudden demise left us absolutely shattered. There will forever be an aching void in our lives, because we have lost our beloved Bennett, whom we loved and treasured.

Limping back to face life, amidst the trauma, I could not bear the thought of seeing Bennett's painstaking labour of love go to waste. At this juncture, the one and only person to whom I could turn was Michael Lobo, the genius of our community, and a close friend of Bennett's. I feel greatly indebted to Dr. Michael Lobo, the man who breathed life into this book and transformed my husband Bennett's dream into a reality. When I expressed my concern about the 'heap of papers', Michael most willingly accepted them as a personal assignment unconditionally. I fully realise how difficult it must have been for him to scan through the pile of manuscripts of another writer, correlate, rearrange, put into print and bring out this classic piece.

He has obviously spent hours behind the PC, burning the midnight oil, painstakingly going through the ordeal. All that I can say is that he did full justice to this unrewarding job, elevating the work to the level of Bennett's expectation.

I have no words to express my profound gratitude to him, but all that I can say, until we find better words, is a big THANK YOU to Dr. Michael Lobo. I humbly acknowledge his service and honour to Bennett and his family.

A special word of thanks is due to Richie Lasrado and his wife Matilda, for sharing their love and affection with my late husband, Bennett. Richie enriched Bennett's work twith his very practical suggestions, giving his narration a new look and feel. I remember Bennett telling me of Matilda's hospitality which provided the much-needed boost for their sittings. In the days leading up to the final printing of the book, Richie meticulously went through every word, to ensure that the final product would be as good as Bennett could have wished.

I must also thank Isobel Miller for her suggestions and Donald Solomon for his help to Bennett in the early stages.

Although Bennett received no official sponsorship for this project, he was fortunate to have so many friends and admirers who generously contributed to the costs of his research and the eventual printing of his book. The names of all donors will be listed in the pages that follow; for the moment, I would just like to express my wholehearted appreciation for their magnanimity.

I acknowledge with gratitude the support of Praveen Patrao of Prasad Printers for his neat and prompt printing and for his co-operation in sparing his staff to work at Bennett's convenience. More generally, I am grateful to Praveen and his family for their hospitality to Bennett.

I am grateful to all those people of South and North Kanara, who shared their time with Bennett and provided him with valuable inputs to his book. Among these, I would particularly like to thank Dr. Mme. Louella Lobo Prabhu, for consenting to write the Foreword.

In conclusion, I would like to express my deepest gratitude to Our Lord Jesus Christ for being with us through this venture and making it successful amidst all trials.

LOVEENA PINTO
December 2003

To Loveena's acknowledgements, I would like to add four of my own. Bennett's manuscripts had been drafted in a computer language known as 'Pagemaker' with which I was unfamiliar. I had to first get accustomed to this new language, before I could get started on the work. I would like to thank Derryl Rego of Derebail for unfailingly coming to my aid in the nuances of Pagemaker.

Richie Lasrado (journalist and writer), K.P.Vasudeva Rao (advocate) and Dr. Mohan Pai (cardiologist) made valuable contributions to the final editing of this book. In particular the opening quotations are the suggestions of K.P. Vasudeva Rao.

MICHAEL LOBO

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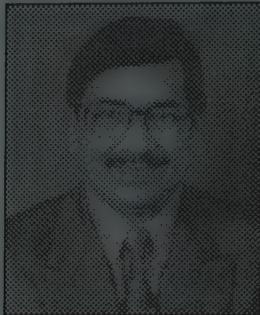


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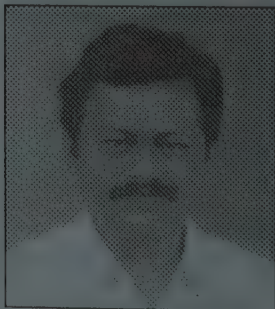
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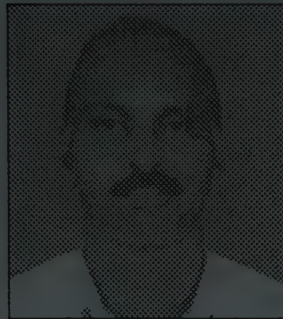


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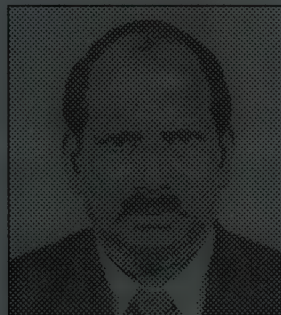


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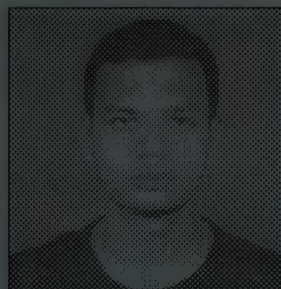


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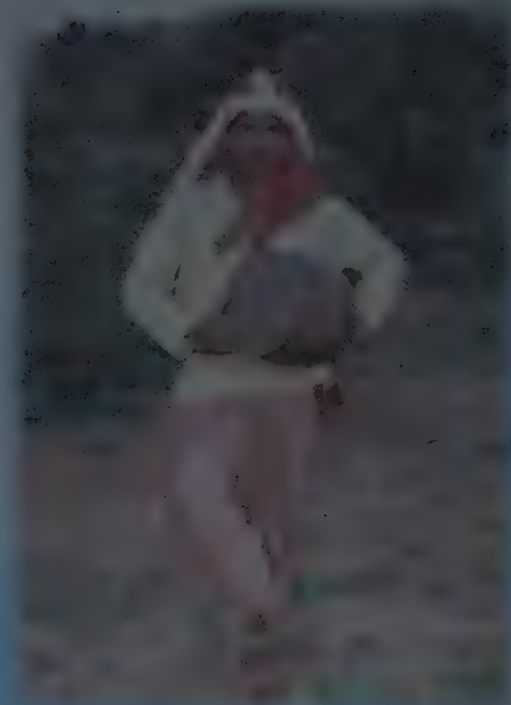
Picturesque Kanara
(See Chapter I-1)



A typical scene in Kanara



Braving the waves - the Kharvis at work



A modern Kunnbi youth with his 'Gumot'



Posing with their Gumta - the Kunnbis
(See Chapter II-1)



Posing with their Tonnio - the Kharvis



Dancing with their Tonnio - the Kharvis
(See Chapter II-2)



A folk wedding of the Kharvis



A folk wedding of the Christians



The 'Musical Nite' form in Konkani music



The one and only 'Sarang' orchestra among the Kharvis



A classical home of
the Navayats



A minaret on the busy street
of Bhatkal



Blending modern with traditional - the Bhatkal way
(See Chapter II-4)

PART I

Kanara and the Konkani
An
Introduction

CHAPTER I-1 : KANARA

Kanara - Nature's fairy tale. A land of mountains and valleys, plateaus and plains, rivers and waterfalls. Above all, a land of peace-loving and enterprising people. It is bounded by the Arabian Sea to the west and land masses to the east, north and south.

Kanara - land of splendour! It has Parashuram's magic touch¹. Nothing more beautiful is seen anywhere in Europe and Asia than the coast of Kanara.²

Kanara - land with myriad hues! It wins the hearts of all who come here by many an opalescent charm in the form of exotic beaches, luxuriant tropical vegetation, delectable cuisine and the rich historical and cultural ambience.

It is a confluence of cultures, traditions and religious beliefs. Its salubrious climate, the warmth of the people, the peace and serenity it offers from the madding crowd and milieu of cosmopolitans, is what sets Kanara apart and brings people into its fold in droves.

Nestling between the towering heights of the Western Ghats and the vast expanse of the Arabian Sea on the Western Coast of India, lies Kanara -- the tiny stretch of land comprising South Kanara, Udupi and North Kanara Districts.

Nature in all its glory, scenic beauty in its most picturesque form, that's what one sees here in the winding rivers and roaring sea, in the rising hills and deep valleys, in thick forests and gushing cascades, in swaying palms and lush green fields, all combining to form this green piece of earth that is Kanara.

¹ The legendary sage who is believed to have hurled his axe into the Arabian Sea to reclaim a stretch of land for people to live in.

² Dr Kranti Farias : *The Impact of Christianity in South Kanara* (page 1)

Worthwhile is a climb to any of its numerous hilltops for a panoramic view of the rolling country-side with its majestic hills and green valleys. Standing sentinel-like in the stillness or swaying lazily in the breeze are the tall coconut trees, countless in number, attracting everyone's attention and giving the landscape a distinctive look.

Moving away from them towards the west, one sees the wide horizon curving across the open sea and on the other, one is awe-struck with a view of the receding mountain ranges transfixed against the blue skies. To add to the splendour on cloudless evenings, is the red setting sun scattering its rays, reflecting like burning embers on the Arabian waters. It lights up the dim sky in a spectrum of colours, all along this beautiful coastline. Every day is another picture, fit enough to inspire artists to capture it on canvas. Such is the land that is Kanara.

From the southern tip of South Kanara to the northern point of North Kanara, the stretch is about 320 kms long, covering golden beaches, rice fields and plantations, winding rivers, dense forests and the best of the countryside. Barely 40-80 kms to the east lie the foothills of the *ghats*. The massive mountain wall, runs along the whole length of the region and all the movement in and out of it is through its passes.

The dense forest in this region is home to a host of wild animals. The heavy rainfall here encourages a luxurious growth of trees, vines and climbers. Found in abundance are valuable timber trees. The roots, leaves and bark of several species of trees and vines found here are highly valued for their medicinal properties and find their way into pharmaceutical preparations.

While rice is the main crop of the region, refreshingly soothing to the eye are the coconut and arecanut plantations. Also grown here are rubber, cardamom, pepper, betel leaf, sugarcane, cocoa, ginger, chillies, turmeric and other spices.

To beat the heat of summer, there a variety of luscious fruits that flood the market-place. One can have the pleasure of relishing some of the finest varieties of delicious mango - the king of fruit. The pineapple grown here is succulent and sweet. Plantains are plentiful throughout the year. Jackfruit, papaya, naseberry (sapota) and cashew are some of the other fruits grown here. Lesser known, but equally refreshing, are ice apple, melon, musk melon, wild jack, jujubes, mangosteen, pomelo, grapefruit, lemon, gooseberries, custard apple, blackberries, guavas and red plums which delight the populace especially the children and slake the thirst of the summer heat.

The mountains, not being too far away from the coast, give rise to several trickling streams and rivulets which form gushing waters. These rivers traverse both short and long distances and, winding their way through the land mass, spill into the sea. Small country craft ply these rivers at their mouths, giving the landscape a picturesque look.

Just as unforgettable as the scenic beauty and fresh pristine atmosphere of this region, is the culinary art of Kanara. Found in abundance is a good variety of river and sea fish, which, when prepared well, are delicious. The tender nut of the cashew is another delicacy used as part of the daily diet. The *Udupi* restaurants of this region are universally popular. Pickles and *papads* made here have found a place in distant lands. The region also boasts of some specialities which can be found nowhere else and forces the sons of Kanara to return home to savour the authentic cuisine.

Equally remarkable is the hospitality, tolerance and peace-loving nature of the people of this part of the country. Here is an example of a cosmopolitan community specializing in harmonious living. Cultures are integrated and life goes on at a leisurely pace. People here always have time for others and are helpful and caring.

Traditions are preserved and cherished. The marriage ceremonies bear witness to this. Although changes have crept in with the times, some of the age-old customs are still followed.

The harvest festival is celebrated by various communities in their own unique way. The new crop that comes in is blessed, so that Nature's bounty may overflow for the coming season. The festive spread for the day is served on plantain leaves, the diners squat on the floor and eat together irrespective of age or status.

Folk art and dances are very much alive. In villages, leisure time is spent in community integration. A favourite pastime is the *Bayalata* and *Yakshagana* with their colourful costumes. These are a source of all-night entertainment for the people after a hard day's work.

Buffalo race, known as *Kambala* is another favourite village sport akin to horse racing and is carried out in slushy fields, lying barren after the harvest. Cockfight, although banned and looked down upon by animal lovers, is still prevalent in the villages. *Mosaru Kudike* attracts all the people of the village during the festival of Lord Krishna's birth.

Come *Dasara* and once again the colourful tiger, bear, lion dances and other fun-filled *veshas* (fancy dress) fill the streets.

The people of this region have a passion for music which forms an integral part of their lives. Many a talented musician has been born here, the names and works of whom fill the other pages of this book and they are the ones who have captivated the hearts of the people.

Religion and festivals are very important to the people of Kanara. The number of temples, churches, mosques, *basadis* -- some of them centuries old -- make the region a pilgrim's paradise.

In Kanara, South Kanara and Udupi districts have emerged as the hub of education. A large number of academic and professional colleges, whose fame has spread far and wide, are located in these two districts. No wonder there is an influx of a good number of students from all over India and abroad to benefit from the education imparted here. There is a University at Mangalore and a deemed University at Manipal.

The New Mangalore Port in South Kanara district is one of the major ports of India. It is fast expanding and is the gateway to Kanara, handling cargo to and from the region. The main exports are granite, coffee, cashew-nut and iron ore in the form of pellets and concentrate. The main imports to this port are crude oil, edible oil, fertilizers, phosphoric acid, grain, wheat, timber and wood pulp.

The weather here is humid. The monsoons are a totally different experience. Heavy rains, at times torrential and for long hours at a stretch, lash the region between June and September, washing clean the dusty terrain, thus giving a new lease of life to the green earth, making it even greener. The water gushing down the slopes churn the rivers to a muddy brown, which swell and overflow their banks at times only to recede soon enough. The seas, whipped to fury by heavy winds, roar with vigour. The summer months are hot and humid but winter is not harsh.

The swaying palms, the sweet scent of flowers, the whispering groves, the cool orchards, the distinct cuisine and the warm and friendly people set this region apart and make Kanara unique. This tranquil region has much to offer, if only one takes time off to notice, experience, appreciate and admire.

ORIGIN OF NAME

In the words of the South Kanara Gazetteer of 1956 the Kanara region forms the southern of the two coastal districts of the new Mysore State these being known as South Kanara and North Kanara. The name 'Kanara' (which was formerly spelt 'Canara') is derived from *Kannada* – the name of the regional language of the state. It appears that the Portuguese, who on arrival in this part of the country, found the common linguistic medium of the people to be Kannada. They accordingly called the area Kanara, the alphabet 'd' not being much in use in Portuguese. This name applied to the whole coastal belt of Karnataka and was continued to be used as such by the British. When this Kanara coast was divided into two parts in 1862, the southern area was called South Kanara and the part lying to the north of it was termed North Kanara. In Kannada, these districts are known as *Dakshina Kannada Jille* and *Uttara Kannada Jille* respectively.

According to another theory the word Kanara originates from the word *karnad* which means the black country. It is formed by the two Kanarese words *kare* (black) and *nadu* (country). The black or black soil country, the true Karnatak, is the plain that slopes east from the Sahyadris³.

There are also people who believe that the word Kanara is derived from *Kanari* which means seashore in Persian. This might be the reason for christening the west coast of Karnataka as Kanara.

³ Dr Kranti Farias : *The Impact of Christianity in South Kanara* (page 4)

GEOGRAPHY

Kanara is situated on the Western coast of India about half way between Mumbai and Kanyakumari. From North to South, it is a long narrow strip of territory and from East to West, it is a broken low plateau which spreads from the Western Ghats to the Arabian Sea. The area is intersected by many rivers and streams and presents a varied and most picturesque scenery. Abundant vegetation, extensive forests, numerous groves of coconut palms along the coast and rice fields in every valley, provide a refreshing greenness to the prospect. It is a most densely inhabited tract.

North Kanara

Dr. Ranganath Divakar has called North Kanara the "Cinderella District".

North Kanara lies between $13^{\circ} 55'$ and $15^{\circ} 31'$ north latitude and $74^{\circ} 9'$ and $74^{\circ} 10'$ east longitude. It has an area of 10327 square kilometers (3910 square miles) with 11 taluks. It is a belt of country about 110 miles from north to south and from ten to sixty miles from east to west. It is both wild and picturesque, a country of great variety and richness of scenery.

Most of North Kanara is hilly and thickly wooded. A somewhat broken and irregular range of central hills divides the district into two parts : the uplands or Balaghat with an area of nearly 3000 sq. miles and the low lands or Payanghat covering about 1300 sq. miles.

General Boundaries :- North Kanara is bounded on the north by Bidi in Belgaum, on the south by Udupi district, on the east by Dharwar and Arabian Sea on the west.

Rivers :- The large rivers of North Kanara are the Kalinadi to the north, the Bedti or Gangavally to the south, others being the Donihalla, Aghanashini or Tadri and the Balanadi or Gerasoppa river or Sharavati. The minor rivers are the Varadanadi, Dharmaanadi, Belikerihole, Ankolehole, Gorgaddehole, Kumatehole, Badgani, Venkatapurahole and Bhatakalahole.

Some of the spectacular waterfalls in North Kanara are the Gersoppa/Jog, Magadu, Lalaguli, Unchalli, Shivagange, Burude Jog, Malemane, Aghanasini Jog, Mattighatta, Hasehalla, Susubbi, Devkara, Dabbesala - Satoddi, Ambehole, Vincholli, Muktihole and Anasi waterfalls.

- Natural Divisions :-** North Kanara includes 3 belts:
- a) A coastal tract with broad winding lagoons, rich plains and wooded hills running to the sea.
 - b) A central belt of the lofty Sahyadris covered with magnificent forest
 - c) An eastern upland, which is wild, waving and thickly wooded in the west and in the east passes into a bare level and thickly populated plain.

South Kanara and Udupi

The present name of the region is South Kanara District and has been so since 1862 when it was given its present territorial shape by the British Administration⁴.

The erstwhile district of South Kanara comprised Udupi, which was raised to the status of an independent district on August 25, 1997. The districts of Udupi and South Kanara lie between 12° 27' and 13° 58' north latitude and 74° 35' and 75° 40' east longitude. Together they are about 177 kms (110 miles) in length, about 40 kms (25 miles) broad at its narrowest and about 80 kms (50 miles) at its widest part.

Geographically, the South Kanara region is separated from the rest of the South Indian peninsula by the towering heights of the Western Ghats. The length of the coastline, which is almost straight but broken at numerous points by rivers, rivulets, creeks and bays, is 76 nautical miles (140.8 kms). In several respects, it shares the geographical and economic characteristics of its contiguous districts of Coorg (Kodagu), Shimoga, Chikmagalur and Hassan.

South Kanara and Udupi districts are a long and narrow strip of territory. In the North, particularly in the Kundapur taluk of Udupi district, the Western Ghats are at no point more than 40 kms (25 miles) from the sea and at one point there is a strip of only about 10 kms (6 miles) of plain land and it is here that the northern boundary of this district and the southern boundary of the North Kanara district meet.

Udupi district is bounded on the north by North Kanara, on the east by the districts of Shimoga, Chikmagalur, Hassan and Coorg, on the south by the district of South Kanara and on the west by the Arabian Sea.

South Kanara district is bounded on the north by Udupi district, on the east by districts of Shimoga, Chikmagalur, Hassan and Coorg, on the south by the State of Kerala and on the west by the Arabian Sea.

⁴ Madras District Manuel - South Kanara (page 3)

Rivers

On account of the Western Ghats which form the eastern boundary of the district, the rivers of erstwhile South Kanara necessarily flow from east to west. Among the principal rivers of the district may be mentioned the Netravati, Gurpur, Gangolli, Sitanadi and Swarnanadi. Some of these rivers have been mentioned in the *Markandeya vayu* and *Bhavishyottara puranas**. Shirur, Uppunda, Kallianpur, Udyavara, Shambhavi, Pavanje, Varahi, Dasanakattehole, Neriya hole, Shishilahole, Gowrihole etc., are among the other minor rivers and streams flowing in the district.

Natural divisions

The erstwhile South Kanara district can be divided into six natural divisions. The portion lying between the Kumaradhara to the south-east and Netravati to the north-east comprises the first. The second is the region between the Netravati and Gurpur rivers. The third division would be roughly to the south of Netravati and Kumaradhara. The fourth division consists of the land to the north of Gurpur river up to Sitanadi. The fifth lies between the Sitanadi and Chakranadi rivers. The portion lying beyond the river Chakranadi up to the border of the district may be taken as the sixth division.

HISTORY

Kanara, over its recorded history, has rarely been an independent entity. Instead, it has been under the rule of various neighbouring kingdoms. Let us run through the various dynasties which ruled Kanara from different geographical locations over the years:

BC 220 - 230 AD Shatavahanas (Andrabrahtyas)

230 - 325 Minor rulers:

325 - 519 The Kadambas of Banavasi

550 - 754 The Western Chalukyas of Badami

753 - 973 The Rashtrakutas of Manyaketa

973 - 1162 The later Chalukyas of Kalyani

1162 - 1184 The Kalachuris of Kalyani

1187 - 1312 The Yadavas of Devagiri

1104 - 1346 The Hoysalas of Dwarasamudra

1350 - 1646 The Vijayanagar Empire

1399 - 1763 The Nayaks of Keladi

1761 - 1782 Hyder Ali

1782 - 1799 Tipu Sultan

At the end of the 4th Anglo-Mysore war, following the death of Tipu in 1799, the Kanara region came under British suzerainty. In 1862 they divided it into two districts, *viz.*, South and North Kanara. The South Kanara district was put under Madras presidency while North Kanara was put under Bombay presidency. This was the *status quo* for nearly a century until the post-independence reorganization of states on November 1, 1956 when both districts were made a part of the new state of Mysore. At that point of time, Kasargod taluk was detached from South Kanara and attached to Kerala. In 1973 the state of Mysore was renamed Karnataka and the districts of South and North Kanara continue to be a part of this state. In 1997 Udupi was carved out of South Kanara and was raised to the status of a district. So Kanara today consists of South Kanara, Udupi and North Kanara districts.



CHAPTER I-2 : KONKAN

According to tradition, the Konkan is the territory between the Sahyadris (Western Ghats) in the east, the Arabian Sea on the west, and the two Ganges, the Damanganga on the north and the Gangavali on the south.⁵

The theories concerning the origin of the word 'Konkan' are many. Different authors and authorities have attributed it to Dravidian roots (*Imperial Gazetteer*). According to this school of thought the Kanarese word *Konku* (meaning *not straight* or *crooked*) describes this tract of land.

Some others give credence to the Persian words *Koh* which means a mountain and *Kund* which means a ditch or a low-lying land. So this word *Koh-kund* should be taken to mean a ditch or a low ground below a mountain.

In old writings, Konkan appears as *Kunkana* (Kama Sutra commentaries) or even *Kunkuna*. It is said that Mohammedan writers call it *Kemkem*, *Kankan* or *Kombam*⁶.

Then there is the theory suggesting derivation from the words *kong* plus *vana* meaning the forest tract of land inhabited by the then aboriginal tribes known as *Kongs*. But this does not hold water, as in no period of history were there any people known as *Kongs*.

⁵ V.N. Kudva : *History of the Dakshinatyā Saraswats* (page 19)

⁶ V.P Chavan : *The Konkan and Konkani Language* (page 2)

Konkan, it is also said, is derived from *Kondgkan* or *Kongvan*, meaning the 'abode of the *Konkas*', a proto australoid tribe inhabiting the region from very early times, whose surviving descendants are the present-day *Gavddis* and *Kunnbis*, aboriginals of Goa, and the *Kunkuna* tribals -- nomads of the Khandesh region (Dhule and Jalgaon districts) of Maharashtra akin to the *Mundas* -- the dominant strain of the group now living mainly in the Chota-Nagpur plateau of the Bihar state of India. References to the *Konkas* and their habitat known as *Kondgkan* or *Kongvan* are reportedly found in ancient Indian literature, notably in the *Brihatsamhita* in Sanskrit and in the *Sangam* writings in Tamil.⁷

Then comes the name of the southernmost portion of Goa -- a taluka or subdivision called Kankon (Canacona). It is difficult to say exactly why this name was bestowed on that particular part of the country, far less to say that this village name gave birth to the larger denomination of the word Konkani.

Another theory in connection with the derivation of the word Konkani is one which claims attention on the ground that it is put forward seriously for the first time.

⁷ Dr. Olivinho Gomes, Ph.D. : *Konkani - An Overview*

As one sails along on board a ship, by the Konkan coast, the latter is hardly to be seen on account of the luxurious growth of the palm-trees. From one end to the other, the coast presents a beautiful sight with giant palm leaves, swayed by the sea-breezes and occasionally dipping into the sea.

The number of these trees was, at one time, immense. Then the colonisers cut them down to make room for themselves.

These palm trees even now, are known as toddy-trees. That refreshing toddy, when fresh, has a nourishing sustaining property of its own. When left for sometime, it ferments and can be used as an intoxicating beverage.

Now there is a Sanskrit word *Kinwam* which means a drug or seed used to cause fermentation in the manufacture of spirits.

When the Aryan colonizers came down to Konkan or *Aparanta* as it was then known, their first question when studying the habits of the aborigines was "*Kim Kinwam*"? "What is this intoxicating drug"? By natural phonetic decay *Kim Kinwam* became in turn *Kim Kinam*, then *Kokinam* and finally *Koknam* - *Konkan*⁸

According to *Matsya Purana* Konkan is known as *Aparanta*, meaning the country near the western end. The portion between Prabhas Pattan on the north and Gokarn near the Gangavali river in the South is named *Aparanta*.

In *Raghuvamsha* the portion of the territory lying between the sea and Sahya mountain is named *Aparanta*.

In the first half of the sixth century AD, that is during the times of Varahamihir, the word Konkan was well established and in common use.

⁸ V.P. Chavan : *The Konkan and Konkani Language* (pages 5 & 6)

The name Aparanta preceded Konkani and its use is found in the records, epigraphic or otherwise, as late as the second or the third century after Christ.

Kalidasa, who is thought to have lived in the fifth century AD, makes use of the word Aparanta in his epic poem *Raghuvamsh*. True to life, these poems may have portrayed the local names, surroundings and traditions as well. This goes to show that the word Konkani came into vogue after the fifth century.

A copper plate, dated 584 AD, distinctly refers to Puri, the Capital of Konkani (Gharava Puri?), where the minor dynasty of Kalachuries ruled around that time. The importance of this plate consists in furnishing us with the first irrefutable evidence of the word Konkani.

All attempts, therefore, to fix the precise meaning of Konkani, appear to be more or less of a speculative nature and it is also a question whether the word Konkani has at all a Sanskrit source or is purely a local word, come out of Prakrits, the origin of which cannot be traced.⁰

So, for all administrative purposes the name Konkani is applied to the tract of the country below the Western Ghats, south of the Damangama river and includes the districts of Thana, Kolaba, Ratnagiri, Goa, Savantwadi, North Kanara, South Kanara, Malabar, Cochin and Travancore. This is the portion described in the *Puranas* as the *Parashuram Kshetra*, being the land reclaimed by the Brahmin warrior Parashuram, by driving back the waters of the sea.

⁰ V.P. Chavan : *The Konkani and Konkani Language* (page 7)

By sheer coincidence, the Parashuram legend is being questioned in recent days. Here is a press report which throws light on this million-dollar question.

"Archaeological excavations in various parts of Kerala have disproved the popular myth that the legendary Parashuram created the state from the sea.

There was evidence of encroachment by sea only at a depth of 13 metres which archaeologists have dated as 2.35 million years, whereas Parashuram is credited to have created Konkan by throwing his axe (Parashu) into the sea around 2000 BC. a study undertaken by UGC research scientist attached to Kerala University P. Rajendran said.

Even text books had mentions that "sea had washed the foothills of Western Ghats" around the period 2000 BC., blindly supporting the Parashuram myth, Rajendran said. Studies undertaken since 1989 in various parts of Kerala on ferricrete formation had fixed for the first time its absolute chronology to 1.87 plus or minus 0.08 million years.

The work was carried out in collaboration with C S P Iyer, sea - Mars in RRL, Thiruvananthapuram and scientists in the Radio-Chemistry Division in BARC Mumbai, he said.

Ferricrete generally known as secondary laterite had been in focus since the identification of laterite by Buchanan in 1807. Attempts had been continuing since long at different places to find out the chronology of the ferricretization of the sedimentary deposit, Rajendran pointed out.

The palaeo-environmental investigation of Rajendran had led to the discovery of a good number of stratified sections of several metres depth, having fossils of forest remains and marine underneath the ferricrete.

The dating of these fossils by the Electron Spin Resonance (ESR) technique, particularly in floral fossils found immediately below the ferricrete at 11 metre depth, had given the absolute date of 1.87 plus or minus 0.08 million years old and the fungal remains from the limestone seen further below at 13 metres had been dated to 2.35 plus or minus 0.12 million years old, Rajendran said.

The floral fossil date clearly substantiated that the overlying stratum of sedimentary rock, which was devoid of any other deposit, had taken 1.87 million years for ferricretization, he said.

The position and stratigraphical nature of fossils below the ferricrete amply proved the fact that the Konkan (Kerala) coast had never been affected by the sea level changes after formation of limestone seen at 13 metre depth. These dates clearly show for the first time the boundary on the Plio-Pleistocene formation in Kerala, he maintained. (The Canara Times, January 10, 2000)

On the basis of this scientific research and report, one has to reassess the existing legend.

CHAPTER I-3 : KONKANI

The narrow coastal strip between the Arabian Sea and the Western Ghats is known as the Konkan and the language of the Konkan coast is Konkani.

Konkani has no written characters of its own. In spite of all that, its pristine beauty, its mellifluence, its natural sweetness -- all these produce a homely sort of feeling. These characteristics perhaps have given it a vigour to withstand the onslaughts of more widely-spoken and classical languages.

"Konkani is a rich and beautiful language, although at present in an ignoble state, because it is far more perfect than many European languages..." so affirmed a foreign missionary, Fr. Angelus Francis Maffei, in his Konkani Grammar, regarded as one of the first grammars in the oriental languages. That was nearly 125 years ago.

A language marks the soul-texture of a people. It embodies its pattern of thought and emotion. It enshrines its culture and contains its tradition, the moral and ethical values, lived over the years of its history. It constitutes the distinctive personality of each society and each individual in it¹⁰

¹⁰ Fr. Judas Barros : *Essays on Konkani Language and Literature*

The languages spoken in India at present belong to to this Indo-Aryan branch and Kannada, Tulu and Malayalam belonging to the Dravidian family are in contact with Konkani¹¹.

The origins of the Konkani language have been shrouded in the mist and mystery of rather remote times. Suggestions have been put forth tracing its ancestry to the ancient Vedic tongue and its now extinct offshoot of Saraswati or Balbhasa¹².

Thus Konkani is an ancient Indo-Aryan language of the Vedic era and has a history of its own. According to historians, it sprouts from the Prakrit languages which draw their origin from time immemorial. There is historical evidence that Konkani is one of the pioneer languages of India, directly belonging to the Aryan Prakrit group and much older than many other Indian languages.

It is apt to quote Dr. Ram Manohar Lohia who had exclaimed that "undoubtedly Konkani is the most sweet and beautiful language of the Indian sub-continent".

¹¹ Matthew Almeida : *A description of Konkani* 1989 (page 2)

¹² Dr. Olivinho J. F.Gomes : *Konkani Manasagangotri* (page 19),
quoting from Dalgado, Mons.S.R.
Introduccao, Diccionario Konkani, Portugues Philologico Etymologico (p xxiv)
Indu Prakash, Bombaim, 1893
Reprint by Asian Educational Services, New Delhi, 1983

First Traces of Written Konkani:

The oldest inscription of Konkani available to us is a sentence carved on the feet of Gomateshwara of Sravanabelagola in Karnataka. The verb-form *Karayalem* in it clearly shows that it is Konkani. Chavundaraya had the Gommata colossus installed at Sravanabelagola in the small hours of the night of Sunday, March 13, 981 AD. This inscription is in Nagari characters¹³.

The other earliest inscription is that of the Gupta period ascribed to the second century AD. There is also an inscription of the Silahara King, Aparaditya of 1166¹⁴.

It was believed, till a couple of decades ago, that the first Konkani writing dated back to the 2nd century and was found in an inscription which read *Sachipuracha Sirasi* (which translates as 'on top of Sachipura'). This writing was found on a *Shivalinga* with a circular top set up in a cave of an old temple at Arvalem (Harvale), Village Kudne, Bicholim Taluk in Goa.

However in the early 60's, a government epigraphist, G.S. Gai meticulously studied this inscription and re-read it as *Sambalura-Vasi Ravih* and confirmed that it was in Sanskrit and belonged to the 6th century AD.

This new find with other details was published in the monthly magazine of the Government of Goa, Daman and Diu in August 1966, by Dr. V. T. Gune, Director, Historical Archives.

¹³ Rashtrakavi Manjeshwar Govinda Pai :

Indiana - Studies in Indian culture, history and civilizations
 Publisher - Rashtrakavi Govinda Pai Samshodhan Kendra,
 M.G.M. College, Udupi - 576 102. (1997)
 Editors - M. Mukunda Prabhu and Heranje Krishna Bhat.

¹⁴ Encyclopaedia of Indian literature Vol 3
 Sahitya Akademi 1989 (Pages 2262-63)

Konkani was used in a portion of an inscription of 1166 of the Silahara King - Aparaditya II of the North Konkan. There is also a stone tablet of 1474 in front of Nagesh Temple at Bandivada which bears a Konkani inscription.

When Kannada rulers reigned over the Konkani homeland, Konkani had, under its own steam, grown into a full-fledged language by the 11th century. It is at the dawn of this century that Kannada speakers appear to have noticed it for the first time. The earliest among them were probably the Kannada King, Gangaraja Rachamalla (or Rajamalla), and his prime minister and commander-in-chief, Chavundaraya. There the word/phrase *Karaviyalem* (caused to be made), earlier believed to be in old Marathi, has been proved not to be so, but is authentic Konkani. Even in modern usage among the Konkani people the distinct Konkani causative affix "ya" exists.

Another royal witness to Konkani's use at that time appears to be the Chalukya emperor Someshwara III, one of the earliest students of popular literature and song in Indian languages. He quoted in the same century a couplet in his *Manasollasa* in what he said was Maharashtri Prakrit. But the "Ka" dative in the poem's first line proves the the couplet was in fact Konkani. Scholars like Dr. Pereira have asserted the independent entity and linguistic structure of Konkani.

Marathi had all along been trying to dominate and suppress the growth of its elder yet unfortunate sister, Konkani. Favoured as it was by the support of the rulers of the land, the inscriptions in Konkan during this period are found to be mostly in Marathi. Yet, sprouting in the midst of them are 'Konkanisms' galore announcing, in a somewhat muffled manner, the actual existence of another language -- the language of the land which is Konkani.

A case in point is the Verem inscription of 1348 AD. From then on, texts, purporting to be in Marathi and composed by writers from the Konkan, have been found teeming with words, phrases and constructions in the musical tongue of the lowlands, that is Konkan, as distinct from the highlands of Marathi.

From such a rich language was born the 'Konkani Song'. Again history authenticates that the first Konkani song in written verse form was found in early 14th century writings, under the title *Namdev Gatha*, primarily in Marathi *abhang* song form, using the *abhang* metre, which has a Konkani verse dedicated to Lord Krishna.

The First known Konkani Classic:

With the adoption of the Roman script for Konkani after the arrival of the Portuguese in 1510, the missionaries who were mainly Portuguese, transliterated some of these works into that script. It is thus paradoxically in the Roman script that the oldest known Konkani classic at the moment, the *Ashvamedh-Raghunatachya Vaunshachi Katha*, the extensive *Tales from the Ramayana and the Mahabharata*, is preserved still in manuscript form in two codicils of the Public Library in the Portuguese town of Braga. Its authorship is attributed to Krushnadas Shama (Kellshekar).¹⁵

¹⁵ Dr. Olivinho Gomes, Ph.D. : *Konkani - An Overview*

The First known poem in Konkani:

The most telling evidence of the existence of some Konkani poetry in the early period is furnished by the Marathas themselves. It comes from the pen of the most eminent among them, saint-poet Sant Namadeva of the early fourteenth century. The devout poet describes the scene of Sri Krishna pilfering the clothes of five cow-girls bathing in a pond, one of them being a Konkani-speaking girl, the others belonging to other language groups which include Marathi. They implore the mischievous god to return their clothes as they shiver in the cold without them. The poet puts a beautiful poem into the mouth of the Konkani girl who implores the god, the giver of all, to return her clothes, putting forth her sad plight in moving language, which is distinctly Konkani.

The Konkani poets of this period had naturally been drawn into the mainstream of devotional poetry of the Maratha saint-poets, which was very simple in content and written in Marathi. But as the verse in that language was found incomprehensible to even literate Konkani then, translations and/or paraphrases had to be written for their consumption in Konkani. This was done in Konkani in the Kannada characters of the Vijayanagar empire, which is probably one of the reasons for the Portuguese missionaries and rulers calling Konkani by the appellation of *Canarim* (Kanarese or Kannada) in the early stages. This was because they found the Konkani texts in Kanarese script, the other reason being that it is derived from the word *Kanari* (seashore) in Persian, then current commercial parlance. The Marathi texts in those writings have been given with interlinear Konkani translations or paraphrases in Kannada script.

Development of Konkani Poetry:

The 16th and 17th century writings have an abundance of Konkani songs and poetry which were sung by the Konkani-speaking people in the *Sapta Konkana** in general and Goa in particular. **Sapta Konkana* represented *Barbara*, *Karnata*, *Konkana*, *Saurashtra*, *Tulanga* and *Kerala* - an age-old Konkani belt mentioned as early as 1148 AD, in Kalhana's *Raja Tarangini* and stretching from Gujarat to Kanyakumari.

To quote a few examples, *The Christa Purann* or the Christian Puranna composed by the English Jesuit Thomas Stephens (who learnt Konkani for the love of the language) in *Ovi Metre* - a metre typically suited to the Konkani language. *Ovi* is a stanza consisting of four lines with the first three lines of five to fifteen letters and the fourth line of three to thirteen letters. The *Christa Purann* was completed in 1614 and printed and published in 1616. It contained verses in Marathi and Konkani which the composer referred to as the *Brahman Maratha language*.

Fr. Antonio Saldanha's *Sant Antonichi Jivitva Katha* in verse/song form (1655) and Fr. Manuel De Noronha's *Kurpeborite Dukesti Mate* speak volumes about the authentic Konkani religious songs and poems which have become an integral part of the lives of our people.

The polyphonic western music, then being taught in parish schools in Goa, was suitably and cleverly grafted on to the Indian trunk of Konkani folk-music, which had been evolving for nearly six centuries to compose the vibrant new hymns in Konkani. A large body of such hymns had been accumulated by the Goan composers by the dawn of the 19th century. They were characterized by morbid melancholy and a fascination with heavenly inhabitants. Prominent among the hymnographers was Fr Joaquim de Miranda, of Santana (Talaolim), who wrote, while a missionary in Mangalore, the largest extant Konkani hymn, the *Riglo Jesu Molleantu* on the agony of Jesus in the Garden of Gethsemane, a most moving piece laden with pathos¹⁶.

The first printing press, established in 1556 at Goa, also largely contributed to the popularity and propagation of Konkani. It was the pioneer press in India followed almost immediately by one at Calcutta (Srirampura).

¹⁶ Dr. Olivinho Gomes, Ph.D. : *Konkani - An Overview*

The Konkani People:

In the districts of South Kanara, Udupi and North Kanara, Konkani is the mother tongue of Hindus, Muslims and Catholics. If the *Saraswats*, *Gaud Saraswats*, *Bandaris* (Barbers), *Bandis* (Servants), *Chaptekaris* (Confectioners), *Dasas* (Beggars), *Devlis* or *Gauravs* (Temple attendants), *Gabiths* (Fishermen), *Gaundis* or *Mest* (Masons), *Gaulis* (Cowherds), *Gudigars* (Wood carvers), *Jingars* (Saddlemakers), *Kasars* (Coppersmiths), *Katavants*, *Kolvonts* or *Sudirs* (Dancing girls), *Kharvis* (Fisherfolk), *Kumbars* (Potters), *Kunnbis* (Agriculturists), *Lohars* (Blacksmiths), *Renders* (Toddy tappers), *Shimpis* (Tailors), *Sonars* (Goldsmiths), *Sutars* (Carpenters), *Telis* (Oilmen), *Vanis* (Businessmen), *Mahans* and *Siddis* follow the Hindu religion, the Bhatkali and North Kanarite Muslims (known as *Navayats*, *Kaifis* and *Daldis*) follow Islam and the Catholics in Kanara follow Christianity. The Konkanis are clustered in South Kanara, Udupi, North Kanara and are also scattered over places like Chickmagalur, Hubli-Dharwad, Belgaum, Hassan, Coorg (Kodagu), Shimoga, Mysore and Bangalore in Karnataka.

This book, however, is confined to *Konkanis* in Kanara whose contribution in the field of song and music is enormous and noteworthy. As such, an attempt has been made in this volume to highlight Konkani bards, musicians and songsters of both the bygone era and modern times, who deserve much more than mere praise from the Konkani people.

Further, the rich contributions of the musicians, composers and singers of the Kanara region are classified into two main groups:

- (a) Classical and light music
- (b) Folk and other forms of music.

The focus certainly is on all the Konkani-speaking communities of Kanara in their varied and distinguished way of life.

In music we have the classical, semi-classical, light, folk, devotional and *filmi* categories. Much of the contribution to classical music has come from Saraswats, Gaud Saraswats and Catholics, whereas the folk music category is rich and vibrant with the contribution of all categories of the Konkani people. The Kunnbis, Kharvis, Siddis and to a certain extent the Navayats, have all contributed significantly to folk music.

Our Konkani songs and music have withstood the test of time largely due to the pioneering efforts of Konkani men and women of vision. These are the great noble souls who have not only given their sweat and toil for the cause of their mother tongue, but have also contributed a great deal to the progress and development of other languages.

The author had the privilege of meeting some of these great men and women whom he was fortunate to interview or get to know their work through an in-depth study conducted for the purpose. If many could not be contacted for reasons beyond control with the limits and constraints of time and distance, the author seeks indulgence.

Despite sincere efforts, a large number of Konkani musicians who matter, may not figure in this volume owing to lack of response and information. This certainly is a significant limitation which the author takes upon himself entirely and begs to be forgiven.

In the pages that follow the reader will be introduced to the entire spectrum of the Konkani people along with men and women who matter in song and music.

PART II

The

Small

Konkani

Communities

(Kunnbis, Kharbis, Siddis, Nabayats)

CHAPTER II-1 : THE KUNNBI CONTRIBUTION

Konkani folk music stands incomplete without the Kunnbi contribution.

Kunnbis (Kudmi, Kudubi or Kudumbis) are Konkani tribals whose main occupation was agriculture. They also collected medicinal roots and herbs from the forest. Now they till the soil and toil as labourers. Kunnbi tribals migrated to Kanara much before the Christians did and an estimated 35,000 of them live in tight-knit groups in South Kanara and Udupi districts. In North Kanara, we find another 25,000 living in 200 odd settlements. Despite centuries of settlement and the influence of local culture, they have retained their cultural identity through typical Kunnbi songs and dance.

The data pertaining to the Kunnbis reveal that they migrated from Goa about 400 years ago, being unable to bear the Portuguese oppression and also to counter their proselytizing activities.

Antonio Mascarenhas reports that Kunnbis belong to the Munda Astroid Race. They are the aborigines of Goa as stated in Goa gazetteers. However, it is difficult to trace the racial features of Kunnbis as it is hard to find sufficient physical anthropological documents and evidences on them.¹

The characteristics of Kunnbis are that they follow the patriarchal family system, live in joint families and are always found in tightly-knit communities (wards). Another peculiarity of their culture is the dowry system wherein the girl's family is the recipient. Their respect for the headman of the ward is something special and is practised in their day to day lives.

¹ Y. Ravindranath Rao : *A case study of Kudubis of Dakshina Kannada*

Holi is the festival of Kunnbis which is celebrated with great pomp and gaiety. Usually it is observed for five days starting from the *Ekadashi* before *Shivaratri*. It is during this festival that all the men-folk play the *Gumta* at the house of the headman or *Gurikar*. Nearly 200-300 people play the *Gumta*. One can find tiny tots of four to five years of age along with elders in their late seventies or early eighties, all playing the *Gumta*, celebrating the *Holi* festival which is very dear to them. Konkani folklore is at its peak during this part of the year and it is celebration time for every Kunnbi household.

Kunnbis prepare different types of native dishes on festive occasions including *Holi*. Preparation of non-vegetarian food is taboo during festival time although such food is eaten during the rest of the year. Strict rules relating to the choice of food, its preparation and mode of eating, are still observed by them.

Their clusters are found in places like Ashwathapura, Bajpe, Bantwal, Karkal, Konaje, Mangalore, Moodbidri, Muchhuru and Permude in South Kanara district.

Barkur, Billadi, Haladi, Heskunda, Kokkarne, Kollur, Kundapur, Mandarthi, Naduru, Ranganakere, Siriyara, Suralu and Udupi in Udupi district.

Ankola, Haliyal, Joida, Karwar, Manchikeri and Yellapur in North Kanara district.

The Kunnbi people in Kanara classify themselves into seven groups, namely:

- Kodial Kunnbis
- Goa Kunnbis
- Jogi Kunnbis
- Nada Kunnbis
- Are (Aray) Kunnbis
- Jati Kunnbis
- Atte Kunnbis

I The Kodial Kunnbis are found in the following places:

Aikala	Muchhurkana
Bajjodi	Mudduru (Nalkuru)
Belman	(Udupi Dt).
Berke (Yedapadav)	Niddodi
Bolma	Noojadi (Udupi Dt)
Chera	Ontimar
Ganjimutt	Pachhamogaru
Harekala	Pavoor
Hebri	Perara
Kabbinale	Permude
Kadandale	Pirabettu (Mijar)
Kalpane	Puttige
Kanadka	Rayee (Bantwal Taluk)
Kandila	Saminapadav
(Amblamogaru village)	or Swamilapadav (Bajpe)
Kelanjaru	Shaktinagar
Kindelu	Shibrikere
Koilya (near Siddakatte)	Shivapura
Kompadav	Siddakatte
Kuppepadav	(Bantwal Taluk)
Kuttarukana	Tenkamijar (Karkal Taluk)
Kuttaru Krishna Kodi	Todar in Karkala Taluk
(Munnuru village)	Vodduru
Mainderi (Marakada)	Yedapadav
Marakada	Yekkaru Tenka and
Mooduperar	Yeyyadi (Mangalore Taluk)

II The Goa Kunnbis are found in :

Avarse	Donigadde (near Kollur)
Baidebettu	Goliyangadi
Barkur	Hakladi
Chigribettu (Kokkarne)	Haladi
Doopadadi	Halkal
Kadekeri	Halladi
Kokkarne	Halliberu
Kottambail	Hallihole
Kudi	Haradalli
Kyasapura (Yedthady)	Hengavalli
Mandarathi	Heror (Mandalli)
Moorumakki	Hosangadi
Mudduru	Jadkal
Nadikeri	Kakkunje
Olabail	Kalmargi (Albadi)
Ranganakere	Kamalashile
Saibrakatte	Kolanje
Shiriyara	Kollur
Sooralu	Madamakki
Sooralujaddu and	Mandalli
Yedthadi in Udupi Taluk	Mudduru
Albadi	Noojadi
Amavasebail	Sedimane
Ampar	Vondaru and
Belve	Yedamogge
Dhali	(Kundapura Taluk)

III The Jogi Kunnbis are found in
Halarimatta or Haluvarimatta (Hosangadi)
Siddapura in Kundapura Taluk

IV The Nada Kunnbis are found in

Araga	Kabbinale
Ardi	Madamakki
Bantwal	Miyar (Belve)
Belve	Miyaru
Biyali	Muddur and Perdoor
Chara	(Udupi district)
Goliangadi	Shivapura (near Hebri)
Hanja	Surgoli and Uppala
Hebri	(near Mudradi, Karkal Taluk)

V The Are Kunnbis are found in

Ampar	Hosangadi
Areshirur (Byndoor)	Jadkal
Baregundi (Hallihole)	Kamalashile
Bavudi (Mastikatte)	Mavinakere (Mastikatte)
Bellal (Marnakatte)	Madur (Jadkal)
Dhali (Kollur)	Salageri or Saligeri (Kollur)
Ganganadu (Byndoor)	Salkod (Jadkal)
Golihole	Shankaranarayana and
Haladi	Yeljita (Byndoor)
Halkal (Jadkal)	(in Kundapura Taluk)

VI & VII The Jati and Atte Kunnbis

These are not as organised as the other five groups but follow the Kunnbi principle of '*Bara wadde ani tera kulliyo*' (12 wards and 13 clans).

Atte Kunnbis are a hill tribe found in North Kanara district alone.

Ravindranath Rao (1995: 363-364)

LIST OF KUNNBI CLANS

The clan system among the Kunnbis is of patrilineal type. The children belong to the father's clan. Descent is reckoned in the male line. All the members of a clan are considered to be descendants of a common ancestor.

Clans correspond with the Brahmin *gotras* and *balis* of non-Brahmin castes of South India.

Here is a list of 130 Kunnbi clans:

I. Kodial (Kareya) Kunnbis:

Alkegar	Kunchekar or Kumchekar
Amkar	Maliagar
Barankar or Baramkar	Masta
Battkar	Mattkar
Bethkar	Medkegar
Bettalakunte	Mestale
Devasgar	Morkar
Divdekar	Movkar
Dongrekar	Mukkar
Dumblegar	Naikbali
Duvagar	Narekar
Gadikar	Noopadkar
Gadiyar	Olar
Galigar	Ovlikar or Ovalkar
Godiyagar	Pakkoji
Goggalegar	Panilikar
Gudaikar	Pattkar
Gulkar	Serngikar
Jatkar	Sirimank
Jotiagar	Todkar
Jotyal	Umargar
Kadkar	Unarkar
Kamath	Unsekar
Kelkar	Vinargar
Kochhikar	Waghankar
Kolkar	Yelnegar
Kondodigar	Zootkar
Koskar	Zoovangar
Kothkar	

I Goa Kunnbis :

Baramkar	Mattkar
Barmekar	Medkar
Bashkar	Metikar
Dankar	Morkar
Dekkar	Movkar
Dutkar	Mukkar
Gankar	Naikar
Gulkar	Nenkar
Hatkar	Nevkar
Jankar	Noopadkar
Jotiagar	Paganikar
Juttikar or Juthkar	Palikar
Kadkar	Panalikar
Kadhkar	Panchbali
Kanchalekar	Pathkar
Katkar	Raikar
Kathkar	Santhkar
Kazkar or Kaazkar	Sanskar or Sonsokar
Kudkar	Umskar
Kuthkar or Kuttikar	Uniskar
Malkar	Vebkar
Manikar	Waghankar

III Are Kunnbis

Ambalekar or Ambalakar	Patak
Dalali	Pular
Dondikar	Savant
Hivalekar	Yejiri
Kasar	Yerma
Kotrekar	

IV Jogi Kunnbis

Bajrai	Natekar
Balkar	Ratod
Hivalekar	Rane
Holekar or Holebali	Salve or Salvo
Kumchekar	Shivagan
Malankar	Taral
Moitte	Tombro
Mullukar or Malkar	Unisekar or Uniskar
or Mallubali	Waghankar

V Nada Kunnbis

Balaskar

VI & VII Jati and Atte Kunnbis

There is no structured clan system for the Jati and Atte Kunnbis.

The typology of clans among Kunnbis can be presented as follows :

1. Nomenclature-based

- a) Totemic (totems could be animals, plants or inanimate objects)
- b) Based on names of clan gods
- c) Based on names of individuals
- d) Based on names of professions (occupational)
- e) Based on names of territory (names taken from localities)

2. Structure-based

- a) Monometric / b) Phratry

3. Based on composition or distribution

- a) Patrilineal Conical Clan / b) Dispersed

1. Nomenclature based clans

1.a) From the clans already listed, the ones named after animal totems are :

1. Dikkar (Pig)
2. Divdekar (Reptile)
3. Hattikar (Elephant)
4. Kolkar (Wild Pig)
5. Kutikar or Kuthkar (Dog)
6. Maliagar (Fish)
7. Morkar (Peacock)
8. Salve or Salvo (Porcupine)
9. Sanskar (Rabbit)
10. Waghankar (Tiger)

Clans named after plant totems are :

1. Ambalekar (Mango tree)
2. Goggalaker (name of a wild tree viz. Malabar Ailanto)
3. Kazkar (Cashew)
4. Kelkar (Plantain)
5. Medkar (Coconut tree)
6. Metikar (Arecanut tree)
7. Nopadkar (*Nepala* plant - *Zanthoxylum ovalifolium*)
8. Ovlikar or Ovalkar (flower of *minusops elengi*)
9. Serngikar (*Onamnea suriga* and its flower)

Clans named after inanimate totems :

1. Alkegar (Grocery)
2. Amkar (Sourness)
3. Barankar or Baramkar (Respect or dignity)
4. Bethkar (Cane)
5. Dankar (Wealth)
6. Dongrekar (Hill)
7. Dumblegar (Husk of paddy)
8. Duvagar (Mist)
9. Gadikar (Magic)
10. Gankar (Song)
11. Godiagar (Hill dweller)
12. Gudaikar (Also named after hill)
13. Gulkar (Fish trap)
14. Kondodigar (Device for measuring grain)
15. Koskar (Hair)
16. Kunchekar or Kumchekar
(Bunch of feathers of a peacock)
17. Medkegar (Earthen pot)
18. Movkar (Honey)
19. Mukkar
(Long wooden device used for supplying water)
20. Narekar (Coconut)
21. Olar (Big)
22. Palikar (Flower)
23. Panchballi
(Number five - pointing to an earlier phratry system)
24. Panilikar (Comb)
25. Pattkar (Stone)
26. Santhkar (Umbrella made of leaf)
27. Todkar (Garden)
28. Uniskar
(Number nineteen - pointing to nineteen sub clans)
29. Unsekar (Pillow)
30. Zoovangar (Yoke)

1.b) Clans named after Clan God

1. Bettalakunte (Female deity *Bettali*)
2. Devasgar (Religious person)
3. Jatkar (*Jattiga* or *Jattigeshwara* - Lord Shiva)
4. Malsi (Lord Mahalasa)
5. Shivagan (Lord *Shivagan*)
6. Sirimanki (*Sirimanki* deity)

1.c) Clans named after individuals

1. Malkar or Mallukar
2. Pakkoji

1.d) Clans based on names of professions

1. Battkar (Religious profession)
2. Dondikar (Hunting occupation)
3. Dutkar (Messenger)
4. Jotiangar (Hunting occupation)
5. Naikar (Headman, leader or chief)
6. Natekar (agricultural occupation)
7. Nevkar (Weaving)
8. Raikar (Headman or chieftain)
9. Umargar (Masonry)
10. Vinargar (Weaving occupation)

1.e) Clans based on the names of territory

1. Chinchonkar (Chinchone).
2. Kochikar (Cochin)
3. Kothkar
(Cochin - from *Koth* - a corrupt form of Kochi)
4. Panelkar (Panvel)

Kunnbis of South Kanara and Udupi

In South Kanara we find 25 wards of Kunnbis in the South Zone and 28 wards in the North Zone covering Udupi district. They call it *Koodukattu*. Each ward has a headman (*Gurikara*) who takes up the full responsibility of his ward. He is a friend, philosopher and guide to all the people under him. He is a much sought after person for all religious and cultural festivities and all the people respect him and his word.

Listed below are the 25 wards of Kodial Kunnbis of the South Zone (South Kanara or the current *Dakshina Kannada* District) along with their names of the respective headmen in 2002:

- | | |
|-------------------------------|----------------------------|
| 1. Bajjodi | - Gurikar Manjunath Gowda |
| 2. Bajpe (Swamila padavu) | - Gurikar Shivappa Gowda |
| 3. Bolmba (Konaje) | - Gurikar Krishna Gowda |
| 4. Kadandale | - Gurikar Sundara Gowda |
| 5. Kanadka (Mangalore) | - Gurikar Vasu Gowda |
| 6. Kannori Lower, Yedapadavu | - Gurikar Rama Gowda |
| 7. Kannori Upper, Yedapadavu | - Gurikar Janardhana Gowda |
| 8. Karikumeri | - Gurikar Babu Gowda |
| 9. Kindelu - Anchekatte | - Gurikar Narayana Gowda |
| 10. Kindelu - Main (Mijaru) | - Gurikar Annu Gowda |
| 11. Kindelu - Mandira | - Gurikar Annappa Gowda |
| 12. Kompadavu (Main Ward) | - Gurikar Narayana Gowda |
| 13. Kuttaru | - Gurikar Monappa Gowda |
| 14. Mainderi (near Moodbidri) | - Gurikar Jairam Gowda |
| 15. Muchhuru | - Gurikar Rama Gowda |
| 16. Ontimar (Via Sampige) | - Gurikar Rama Gowda |
| 17. Ontimar (New) | - Gurikar Babu Gowda |
| 18. Paryakala (Harekala) | - Gurikar Ananda Gowda |
| 19. Payyarabettu | - Gurikar Monappa Gowda |
| 20. Perara Moodu | - Gurikar Sesu Gowda |
| 21. Permude (Padu perara) | - Gurikar Lingappa Gowda |
| 22. Pumavara (Tenka Mijar) | - Gurikar Sanjeeva Gowda |
| 23. Puttige Beedu | - Gurikar Gopala Gowda |
| 24. Puttige Padavu | - Gurikar Vithala Gowda |
| 25. Siddakatte (Bantwal) | - Gurikar Devanna Gowda |

The 10 wards of Kodial Kunnbis of the North Zone (Current Udupi District) with the names of their respective headmen are as follows:

- | | |
|--------------------------------|--------------------------|
| 1. Banpole (near Perduru) | - * |
| 2. Bukkigudde (Hebri) | - Gurikar Ganapa Naik |
| 3. Devasa (near Perduru) | - Gurikar Buda Naik |
| 4. Haniyalu (near Perduru) | - Gurikar Babu Naik |
| 5. Kadamballe Irvathuru | - Gurikar Bulla Naik |
| 6. Karadi (near Hebri) | - Gurikar Cheju Naik |
| 7. Kukkelu Karje (near Petri) | - * |
| 8. Mullada (near Hebri) | - Gurikar Chennappa Naik |
| 9. Shivapura (near Hebri) | - Gurikar Putta Naik |
| 10. Suralu (Kenjur, Balegundi) | - Gurikar Payyu Naik |

*The first and seventh wards do not have headmen or *Gurikars* at present since no festivities take place there. The other 16 wards in the North Zone (Udupi District) belong to the Goa Kunnbis and 17th and 18th wards belong to Nada Kunnbis. The names of the respective wards with their headmen are as follows:

- | | |
|------------------------|-------------------------|
| 1. Bilanje (Bidibettu) | - * |
| 2. Goliangadi | - Subraya Naik |
| 3. Heggunge (Mandarti) | - * |
| 4. Hiliyana | - Subraya Naik |
| 5. Kajke (Muddurubail) | - Ganga Naik |
| 6. Kallamargi | - Prabhkar Naik |
| 7. Kandike (Mandarti) | - Siddu Naik |
| 8. Kedagere | - Gurikar Shankara Naik |
| 9. Keshavapura | - Gurikar Laxmana Naik |
| 10. Koodli | - Charada Naik |
| 11. Kotambail | - Pursha Naik |
| 12. Nadigeri | - Gurikar Shankara Naik |
| 13. Nancharu (Nalkuru) | - Putta Naik |
| 14. Ninjurubettu | - * |
| 15. Olabail | - Shanta Naik |
| 16. Yedtadi | - Kuira Naik |
| 17. Hebri | - Nada Kunnbi Ward |
| 18. Perduru | - Nada Kunnbi Ward |

For Kunnbis a *vaddo* or ward is an important social institution which is constituted by several lineages (*Kutumba*) clans (*Balis* or *Gotras*) and families of both joint and nuclear type. It is the main structural unit of the Kunnbi polity. Generally each ward consists of a number of families ranging from 10 to 250. The Kunnbi tribe is divided into several wards in Kanara.

As already mentioned, each ward has a headman called *Gurikara* whose office is hereditary. In the absence of a male descendant, a new successor is chosen from among his agnates (persons related through the male line).

The *Gurikar* regulates all internal relationships within the ward. He represents the rudimentary dispensation of justice. He is like a monarch who exercises absolute power and authority over the members of the ward. He should also fulfil various objectives that are laid down by the governing body. Various problems and grievances are usually discussed and decided at the ward meeting which is headed by the *Gurikar*.

Only two surnames are found in the Kunnbi communities of Kanara viz: *Gowda* and *Naik* (also *Naika*). *Gowda*, is suffixed after the personal name only among Kodial, Jogi and Are Kunnbis. Whereas *Naik* or *Naika* as a surname is made use of by Goa, Nada and Jati Kunnbis along with some odd groups of Kodial and Are Kunnbis.

Although certain regional and subtribal variations are found, there is predictable uniformity in Kunnbi names and surnames. Both the surnames viz. *Gowda* and *Naik* have the same meaning in its literal sense. *Gowda* and *Naik* mean leader or headman or chief of the village. These two surnames are derived on the basis of authority or headmanship. This authority continues through the generations. Nowadays the name *Gurikar* is used as suffix to the personal name of the headman for correspondence and other purposes.

 The songs, dance forms and folklore of Kunnbis is varied. Their *Gumta* dances have several forms which are as follows:

1. *Krishnath* or *Kurushnunath Olar* is a fast rhythmic song and dance, addressed to Lord Krishna, generally performed at the commencement of the *Holi* dance.
2. *Molegane* is a slow rhythmic song and dance in which God's creation is the main content. Its slow rhythm is known as *Lollit*.
3. *Uddtem* is a very fast rhythmic dance serving as a link to the next theme dance.
4. *Ramayana Gane* is another type of dance which involves slow steps. The song portrays the stories from the *Ramayana*. This song is used while playing both *Gumta* and *Tonnio*.
5. *Nomon* is a slow rhythmic song and dance which describes Goddess Earth and serves as an auspicious opening and closing movement in every Kunnbi dance.

Apart from these song and dance forms, there are other types which are often performed in the midst of the main dances. They are :

1. *Ramseetha* - A dance in which the dancers perform in the front row with forward movements.
2. *Samdigam* is a fast circular dance.
3. *Tengi* is performed as a fast rhythmic dance for a very short spell. In such short dances, the songs usually are related to God, rituals, sex, mythology, river water and innate character of rat and rabbit.

The folklorists who strove to keep the Konkani songs, dance, culture and tradition alive among Kunnbis and whom the present generation remember with great reverence are:

Gurikar Rayabhari Pakira Gowda.

Monu Gowda and Sonu Gowda (Brothers)

Ammu Gowda

Kittu Gowda

Annu Gowda

Mallu Gowda

Appu Gowda

Santappa Gowda

Honnu Gowda

Vattu Gowda

If all these hailed from the Kompadav, Kannori, Kindelu, Muchhuru and Pumavara wards, people like Appu Gowda, *Gurikar* Babu Gowda, Padil Thimma Gowda and Damu Gowda belonged to Perar, Bajpe, Kanadka and Permude wards respectively.

From Ontimar ward, some prominent names are Majalu Kodi, Babu Gowda and Veerapa Gowda of Swamilapadavu.

At present we have Kunnbi folklore leaders like Gopala Gowda, Korgya Gowda, Nalinaksha Gowda and Ramesha Gowda of Kannori upper and lower wards.

From Swamilapadavu ward (Permude and Bajpe), we have *Gurikar* Lingapa Gowda, Hari Gowda, Puttanna Gowda and their disciples Balakrishna, Chinnappa, Giriya, Madhava, Sukumara, Rama and Rukmaya Gowda

Kochappa Gowda and Gopala Gowda, the father and son team of Ontimar were very popular and contributed a great deal to Kunnbi folklore. Vattugowda and his disciples of Kanadka ward, Annu Gowda, Babu Gowda and Pakira Gowda of Mainderi (Marakada) ward and Sesu Mestri Gowda with his sons Somayya, Lingappa and Janardhana Gowda of Kompadavu ward cannot be forgotten.

Of these leaders a special mention must be made of Gopala Gowda of Yedapadavu (Payyarabettu ward) who has a well-organised team and a number of disciples who devote their time and energy for the cultural cause. Gopala Gowda was nominated member of the Karnataka Konkani Sahitya Academy for two terms and he has done a great deal for the preservation and promotion of Kunnbi-Konkani culture. Among his disciples are Appu Gowda, Rama Gowda, Shivayya Gowda, Vasu Gowda, Dombayya Darkas, Shrinivas Ganjmut, Janardhana Hosagadde, Honnayya Kannori, Janardhana Kannori, Madhava Kannori, Srinivas Kannori, Gopala Kindelu, Honnayya Nalye, Rama Nalye, Gopala Pade, Balakrishna, Damodar, Dhananjaya, Gangadhar, Jairam, Jannu, Kusa, Madhava, Raghuram, Rama, Rangappa, Rukmaya, Shivayya, Suresha, Thimmappa, Vasu, Venkappa, Vijaya, Yashodhara and Yogisha, and who in turn carry on the good work of their *guru* in teaching their cultural heritage to the young modern Kunnbis.

The junior team of Gopala Gowda consists of teenagers like Balakrishna Kannori, Bharata, Honnayya, Jagadisha, Naveena, Padmanabha, Pradeepa, Sesappa, Shivananda, Subhaschandra, Thukarama and Vasudeva, and who are learning and practising the art of *Gumta* and *Tonnio* under the guidance of their *guru*.

The other renowned junior teams are as follows:

From Kindelu main ward, we have the team consisting of K. Gopala (leader), Balakrishna, Bharata, Booba, Chinnayya, Devendra, Dinesha, Gangadhara, Hari, Jayanta, Jivandara, Korgya, Krishna, Madhava, Mahesha, Mohana, Pandu, Rajendra, Rama, Shivappa, Shivarama, Suresha, Taranatha and Vasanta.

From Kindelu Anchekatte ward, we have Janardhana Balli, Bhaskara, Lokesha Balli, Ananda, Annu, Ashoka, Chinnayya, Damodara, Gangayya, Gopala, Janardhana, Lokesha, Madhava, Manohara, Mohana, Naresha, Nonayya, Pandu, Prakasha, Rama, Ramesha, Suresha and Yadava.

From Yedapadav Borugudde (Ramanagara) , we have another good team consisting of :

Narayana Gowda (leader), Booba, Dayananda, Devanna, Devappa, Dinesha, Divakara, Gopala, Hemachandra, Janardhana, Kushala, Mohana, Naveena, Padma, Poovappa, Ramachandra, Ratnakara, Shekara, Sundara, Tulasidhara, Umanatha, Vasanta, Venkappa, Yadava.

Another skilled team among Kunnbis is that of Siddakatte ward which has 94 houses in all. Their *Gurikar* or the headman is Devanna Gowda. The performers are:

Ashoka Gowda, Babu Gowda, Dakayya Gowda, Harisha Gowda, Gangadhara Gowda, Gopala Gowda, Hemavanta Gowda, Janappa Gowda, Janardhana Gowda, Lingappa Gowda, Sanjeeva Gowda, Shekara Gowda, Umesha Gowda, Veerappa Gowda and Yashodhara Gowda. The guest artistes who regularly perform with them are Shiva Gowda from Kodange, Obayya Gowda from Manchakal and Obayya Gowda from Kukkeddi.

Among the women in Siddakatte ward the following are well-known folklorists :

Bhavani Bai	w/o Late. Lokayya Gowda
Mohini	w/o Honnayya Gowada - Kukkipadi
Sitamma Bai	w/o Vantappa Gowda - Kutkoli
Tulasi	(spinster)
Venkamma	w/o Chandu Gowda - Kukkipadi
Yashoda	w/o Dakayya Gowda

Among the other Kunnbi women the following are well-known as singers and folklorists :

Amoni Bai	Permude, Yekkaru
Appi Bai	Kudurebettu, Mijaru
Bayyu Bai	Ashwathapura
Bhagirathi Bai	w/o Somayya Gowda- Puttige Padav
Budevi	w/o Vattu Gowda - Yedapadav
Chennamma Bai	Gadya Kodi, Muchhuru
Chennamma Bai	Kompadav
Chennamma Bai	Neera Palke, Yedapadav
Devaki Bai	Swamilapadav, Bajpe
Dugge Bai	Yedapadav
Durgi Bai	w/o Venkappa Gowda -Madapadi
Gangamma Bai	Kuttaru
Gangu Bai	Siddakatte
Gopi Bai	w/o Kittu Gowda - Yedapadav
Jinnamma	Marakada, Mainderi
Kamala Bai	Mooduperar
Kittu Bai	w/o Subbu Gowda -Yedapadav
Kusuma	Neerkere
Monamma/Tunti Bai	Narla Kodi, Muchhuru
Muttu Bai	Ashwathapura
Poovamma Bai	w/o Poovappa Gowda - Kannori
Pushpa Bai	Kuttaru
Pushpa	Yedapadav
Puttu Bai	Niddodi
Radha	Siddakatte
Sharada Bai	w/o Harirama Gowda - Ganjimat
Sundari Bai	Pumavara
Varija Bai	w/o Pandu Gowda - Ganjimat
Veda Bai	Puttige
Veeramma Bai	Niddodi

The South Kanara Zilla Kunnbi Samaja has published various books of *Gumta* songs. Their books include *ganis* (songs) like:

Gonesantolli Gani
Grahanache Gani,
Holinthli Gani
Indrajeetu Vodillye Gani
Khust (Krishna) Avatarantolli Gani
Lonkevoilli (Lanka) Gani
Mahadevanchi Gani
Mahi Ravanka Vodillye Gani
Mandar Bhitor Vetana Sangchyele Gani
Mollen Gani
Murga Vodillye Gani
Padavantholli Gani
Punyecha Donpara Khellache Gani, etc.
Ram Seethelnaye Gani
Ram Zolmolli Gani
Seete Swayamvarachi Gani
Seete Zolmolli Gani
Sorvanache Gani
Vanavasache Gani
Von Polanche Gani
Vuske Pulanche Gani
Volaranche Gani

These books also have *Tonnio (Kolata)* songs like:

Sethu Bandlele Gani
Yore Mhaja Rama Gani, etc.

It also contains the interesting *Tengi* which are rhythmic and lilting songs to which one has to sing and dance simultaneously.

The slow rhythms of their songs are *Lollit* and *Samdigam* and the fast rhythms are *Uddtem* and *Tengi*.

Here are typical Kunnbi songs taken from Ramayan which illustrate the poetical finesse of the Kunnbis.

Lollit:

Ga iare Ayodhyacha o pure, Dosoront rai raz kori
 Ga Dosoront rai raz vo kore, taka ba tigdani vustrio
 Ga tigem vustrianchea
 Ga tigem vustrianchea udara, Dosorontak puturu baall zalmonn
 Ga rishiale o....
 Ga rishiale Ayodhye iapure, Dosoront raian dhorom kore
 Ga Dosoront raian dhorom kore, rishinim korila tiroskar
 Ga rishinim korila tiroskar, Dosorontak bolonk laglea
 Ga aikoia Dosoronta
 Ga aikoia Dosoronta re veera, tukamba puturu balliena
 Ga tukamba puturu baall na tore, dhoromu iami geucha daina
 Ga Dosoront laglo o ...
 Ga Dosoront laglo rishi charana, puturu baall gonnit isarilam

Uddtem:

Nirang ni vonant panolle rakoka
 Ramu Rama saz raia aikoka
 Puturu baall zolmoth soku naka

A lullaby of Kunnbis goes thus:

1. Phalem dalem, phalem dalem
 kavlle roddtta, kavlle roddtta
 san san burgim, san san burgim
 bobe magta bobe magta
2. Muska rukar keer bola, simuttem haloita
 Muska rukar keer bola, simuttem haloita
 thornem pan sodun khata, mihaka iedaita
 thornem pan sodun khata, mihaka iedaita

Another wedding song of theirs is as follows :

AROTIACHEM GANNE - SHOBHANE

Okle tujea deranim, kellinchea peranim
 kellinchea peranim, monttopu sobela
 chari muleam sati laun, monttopu goddila
 sat kot soba mellon, monttopu goddila
 Rama Sita bosleam palang machar
 Rama Sita bosleam palang machar
 sat kot soba mellon, arotio pettolea
 paidhanam mellon, arotio korilea
 sat kot soba mellon, ses borilea
 paidhanam mellon, ses borilea
 mannika motianchi, ses borilea

All these and other Kunnbi songs are available as printed publications. For copies contact:

Dakshina Kannada Kudubi Samaja, Payyarabettu,
 Mijaru Post, Badaga-Yedapadavu 574 267.

The Karnataka Konkani Sahitya Academy has also published a book on Kunnbi folk songs entitled *Kudmyalim Guntam Ani Tonnam Podam* in January 2001. It is compiled by Gopala Gowda of Yedapadav and is priced at Rs.40/- .

For copies contact:

The Registrar, Karnataka Konkani Sahitya Academy,
 City Corporation Building, Lalbagh, Mangalore 575 003.

KUNNBIS OF NORTH KANARA

The 11 Taluks of North Kanara are geographically spread into 10327 square kms with a total population of 12,20,260¹

North Kanara has 97 backward classes listed by the Department of Backward Classes and Minorities - Government of Karnataka out of which, Kunnbis are one. Out of 12,20,260 population, Kunnbis are around 21,900 scattered in 216 villages which comes to around 1.42% of the total population.

Kunnbis of North Kanara are found in Ankola, Haliyal, Joida, Karwar and Yellapur. They are found in smaller numbers in Kumta and Siddapur Taluks. A parallel settlement of theirs is at neighbouring Kanapur in Belgaum.

Kunnbis are always tight-knit groups living in wards managed by a headman. Their wards in South Kanara, which are called *Koodukattu*, are known as *Kulavi* in North Kanara. The wards of Kunnbis in North Kanara are as follows:

Ankola:

Kappinavakkal, Kotepala, Tevakam and Tevegavali.

Haliyal:

Aloor and Dandeli

Joida:

Anasi, Barchi, Diggi, Kalsai, Ramnagar, Tinaighat and Ulavi.

Karwar:

Athre, Bargi, Bhimkol, Goyar, Kamargaon, Lande, Mayangini and Patto.

Yellapur:

Anagoda, Badagoda, Bare, Dehalli, Ilehalli, Madanhalli and Somanalli. There are altogether 69 families in Yellapur numbering around 1,180 persons and all these are *Atte Kunnbis*.

Kunnbis Talukwise in North Kanar

#	Taluk	Settlements	Families	Population (approx)
1	Ankola	4	34	145
2	Haliyal	3	18	95
3	Joida	170	1975	19000
4	Karwar	15	216	1490
5	Yellapur	24	69	1180
	Total	216	2312	21910

(From the Report on Kunnbis by Dept of Backward Classes and Minorities, Uttara Kannada, Govt. of Karnataka: 1991 census)

According to Subraya Hegde in his booklet, *Atte Kunabigalu* (IBH Publications, Bangalore, 1985) most of the Kunnbis found in North Kanara belong to the Atte Kunnbi tribe. Their clusters are found in the hills of Yellapur, Karwar and Ankola.

In Yellapur they are found in places like Allemane, Bankolli, Heggara Mane Maralli, Neeraklu, Taremane and Timani.

In Karwar they have their settlements in Harur, Kablya and Kadachimane

In Ankola they are found in Lakkemane and Shedigule.

Their minor settlements are found in places like Anasi, Castlerock, Gund and Ramnagar.

The leaders of the Atte Kunnbis are people like Vaas Pai Gaonkar, Ghanshyam Solekar and Guru Vithoba Mirashi who is a post-graduate and working as a non-teaching staff in a college at Dandeli.



CHAPTER II-2 : KHARVIS OF KANARA

The Kharvis of Kanara are a well-knit community. They are sea-faring and adventurous. Their main occupation is fishing and drying fish (*kharavan*). These fisherfolk of Kanara are categorized in ten classes - viz: Ambigs, Bhovis, Gabits, Harkantras, Kabhers, Khande Kharvis, Konkani Kharvis, Kolis, Mogers and Pagis.² Of these the Khande Kharvis, Konkani Kharvis, Gabits and the Pagis have Konkani as their mother tongue, while the others have Kannada as their home tongue.³

The name *Kharvi* seems to have come from *Khar* a corruption of *Kshar* - Sanskrit for 'salt'. They could be a branch of the Cambay Kharvis from the North whom they greatly resemble in dress, manners, customs and appearance.⁴ They are hard working, but thriftless and much given to drink.⁵ They are fearless at sea and are good sailors which is why they have surnames attached to them from their profession such as, Arkati, Kaptan, Sarang, Tandel and so on, which is the terminology of the ranks of sailors on the high seas.

They are scattered all over the West Coast. In South Kanara they are found in Bengre (Mangalore), Kharvi Keri (Kundapur), Basrur, Gangolli, Hangarkatte, Kodi Bengre, Maddugudde, Malpe, Sastan Kodi and Trasi areas.

In North Kanara they are found in various pockets such as Ambewadi, Ankola, Avarse, Bailoor, Belambar, Belasa, Belekeri, Bhatkal, Gangavalli, Gunavante (Muguli), Honavar, Kajubag, Karki, Karwar, Kasarkod, Kumta, Majali, Manjuguni, Manki, Mundgod, Siddapura, Sirsi and Tadadi.

The Kharvi contribution to Konkani culture is unique. Their rich and vibrant folklore is a perennial source for Konkani songs and music.

2 & 3 Kanara gazateer

5. Madras district manual - South Kanara, Volume 1
(compiled by J. Sturrock, ICS, 1894)

These days they are highly organised in their rituals and conduct their festivities with grandeur. Among their favourite festivals are the *Navaratri*, *Kamadahana* and *Holi* followed by *Okulli* which they celebrate with colours. They worship *Naga Deva* and celebrate *Nagarapanchami* with reverence. *Ganesh Chathurti* is celebrated with everybody, young and old, joining together. They also conduct on a daily basis the *Deeparadhane* in the morning and evenings along with *Mangalarati Seve*. There are certain families which have been serving the needs of their community by invoking the spirit of the Goddess into their being.

They have very good leaders and have formed associations to fight for their legitimate rights. These associations act as social, cultural and, if need be, legal centres which plan their activities meticulously. Through these associations the Kharvis of Kanara have produced a lot of stage shows, musicals and folklore presentations.

It is fascinating to learn that they have a full-fledged orchestra of their own, unlike their Kunnbi, Siddi and Navayat counterparts. This orchestra is managed by the Sarang family of Kundapur and is appropriately named 'Sarang Musical Stars'. The seven Sarang brothers play in this orchestra. Mohan, the eldest plays the keyboards and looks after the management. Uday plays percussion instruments such as the *tabla* and the *conga* drums. Radakrishna plays the keyboards, Prabhakar plays the rhythm instruments, Prakash and Ashok are the crooners of the band and Karunakar, the youngest, plays the lead guitar. Kumari Nagaveni Kharvi is the female crooner with the group. They also have a lot of friends who join them in their musical endeavour.

The Kharvis sing and perform during their various festivals. *Bhajans* are a common feature and are sung in temples every day. In some places they are sung twice a week on specific days when loudspeakers are used so that the entire local area derives the benefit. There are very good *Bhajan* singers among Kharvis and these are listed in a separate *Bhajan* and *Kirtan* chapter in this book.

Kharvi women also take part in all the festivities and have made their folklore rich by their participation. There are agile dancers among the womenfolk who willingly perform, should an occasion arise.

Their folklore is vibrant with their *Gumti Khell*, *Tonio Mell* and their well-known *Ujea khell* which is a treat to watch. Even small children are trained in this art of *Ujea Khell* (Fire play) which attracts crowds instantaneously. They also perform *Taleem* which includes the Kharvi martial arts and sword fighting. The senior Kharvis teach this art-form to the young in quasi-gymnasiums which are built for the purpose.

Kharvi folk songs are very special and have a place of pride in Konkani folklore. Before they venture out to sea for fishing, they chant the songs to their favourite goddess, Durgadevi, to guard them against the perils of the deep. Here are a few specimens of these songs which they sing almost daily:

Deva rak amkam, Durga Devi

1. *Manheshwar, man parameshwar*
Man mandir mhonnntta
Monant aji prodokshinn tuji kortam
Mon munnche udbovta
2. *Jagatak tuchi ausu zaun assa*
Tuje mhoje varachi ami cholta
Tujea mondirak ieun rak amkam mhunn
Tuji sadaa seva kortam
Hat zoddun magtam.

Here is another Konkani *Bhajan* sung by the Kharvis of South Kanara:

Jaya Jaya Arati

*Jaya Jaya arati Shri Durga Devik
Shri Durga Devik (2)*

1. *Omkar saropinnik, Adi Maheshwarik
Vidya devik, Brahmalea rannik (2)*
2. *Omkar saropinnik, Adi Maheshwarik
Brahma, Vishnu, Maheshwarik poita Shankari tum (2)*
3. *Kollur Mukambikek, Kateelu Mahalaxmik
Vidyadevik Brahmalea rannik (2)*
4. *Kallidasak vara dileli devi tum
Navadurga Parameshwarik
Sada amgeleo arati.*

Another popular song sung by the Kharvi women when their husbands are away at sea goes thus :

*Gela doria bhar, ghor-dhoni
Angachi hollod mazvona
Aaz pasun ieuna.....Vithala.....*

The folk songs of the Konkani Kharvis are many and varied. Here is a sample of their *Gumti pod-Gumti Nomana* (song sung with the *Gumot*)

Gumti Nomana

Atalla nomana Vitalla nomana
Sutalla nomana kelega
Tallatalla rasatalla
Namanuga kele ga
Swarga mrityu patalla
Namanuga kele ga
Indra varuna agni
Maruta suraganna namanuga
Harihara Brahmadi deva dev namanuga
Gumti mandd vazota
Devalla mukar nachaga
Gumti manddd vazota
Devalla mukar nachaga.

There is yet another popular song which is sung while rowing into the deep seas for fishing. Usually, the women join the chorus. It goes like this:

Val'li mar re Naga
Val'li mar re
Toddi bhair re Naga
Toddi bhair re
Zall sodd re Chandra
Zall sodd re
Val'li mar re Naga
Val'li mar re.
Zall tandd re Chandra
Zall tandd re
Bangddo dista re Naga
Bangddo dista re
Zall Bhor re Chandra
Zall bhor re
Toddik ieuam re Naga
Toddik ieuam re.....

There is an interesting historical note regarding the settlement of the Konkani Kharvis of Mangalore. All of them are confined to a sand-pit called *Bengre* and are not found in the mainland. Details follow:

In the early 19th century all these people were clustered around *Hoige Bazar*. This place was known to them as *Nireshwalya* near Goods Shed, Bunder. There is evidence that these fisherfolk were displaced by the British from *Nireshwalya* in 1880 to make way for the construction of a railway line. The Mogaveer community of Kharvis were together with these Konkani Kharvis. The Mogaveeras too, are fisherfolk but their mother tongue is *Tulu*. When the British government wanted to lay a railway line for goods trains through that area the Kharvis were forced to sacrifice their houses and property. All these families were later rehoused in the nearby *Bengre* which is about one-and-a-half kilometre from old Bunder.⁶

From that year onwards all the Mogaveeras and Kharvis have made *Bengre* their home and are cut off from the mainland. Their only means of transport is a boat, which over the years has ferried them to and fro. As part of modernization, the Kharvis are now using motor boats for their transport needs. After the 1970's a mud road was built via Kulur and Thannirbhavi which reaches the village, but the route along this road from the town centre is tedious and longwinding.

Currently, the fifth generation is living here since the resettlement. The present population of Konkani Kharvis in *Bengre* is around 700.

⁶ Brochure of Jirnodhara Samithi, Sri Durgaparameshwari Temple, Bengre (February 1999)

Among their old-timers, the following have made a contribution to the musical culture of the community :

Basava Kharvi, Kulla Kharvi, Venkappa Kharvi, Dalal Appu Kudtalkar, Kusa Kudtalkar, Namdev Kudtalkar, Narsimha Kudtalkar, Vithal Kudtalkar, Devappa Mastikar, Ishwar Mastikar, Sesappa Mastikar, Venkatesh Pilot (Mastikar) and Gopal Tandela, . Among these, the name of Kulla Kharvi has to be singled out as not merely a singer but also as a teacher of singing for the younger generation.

Their distinguished footsteps are now being followed by the present day musicians and singers such as :

Dayanand Kharvi, B. Sundar Kharvi, Sadashiv Kharvi, Umanat Kharvi, Yadav Kharvi, Achuta Kudtalkar, Gururaj Kudtalkar, Namdev Kudtalkar and Taranath Kudtalkar, .

Among their instrumentalists - Jeevandas Kharvi (Harmonium) and Pandurang Tandel (Tabla) are prominent. They are ably supported by Prabhakar Kharvi (Tabla), V. Dayanand Kudtalkar and Tukaram Kudtalkar.

Other singers include:

Harish Bengre, Sitaram Bengre, Devdas Kharvi, Dinesh Kharvi, Srinivas Kharvi and Bhojraj Kudtalkar.

The promising youngsters are Nagaraj Kharvi, Rakesh Kharvi, Harish Kudtalkar and Lokesh Kudtalkar.

Among the Kharvi women of Bengre, Mangalore the well-known names in song and music especially in folk songs are those of:

Girija Jyoti Kharvi	w/o Jeevandas Kharvi
Shakuntala Kharvi	w/o Sadashiv Kharvi
Bhavani Kudtalkar	w/o Achuta Kudtalkar
Devi Kudtalkar	w/o Vithal Kudtalkar
Girija Kudtalkar	w/o Namdev Kudtalkar
Nagamma Kudtalkar	w/o Yadav Kudtalkar

Moving further North one can find a lot of talent in and around Kundapur and Gangolli in Udupi district. Gangolli has the distinction of having the maximum concentration of Kharvi population in South Kanara and Udupi Districts.

In Kundapur the following have been responsible for preserving the Kharvi musical tradition:

Chandra Kharvi, Gali Virayya Kharvi, Hoovayya Kharvi, Kogga Patel Kharvi, Narayan Kharvi, Vag Narayan Kharvi, Taku Pursu Kharvi, Police Ganapayya Kharvi, Police Muttaya Kharvi, Tailor Narayan Kharvi and Yeau Naik.

Currently, the well-known names in song and music are those of:

G. B. Kalaikar, Bhakta Narayan Kharvi, Bhavani Kharvi, Kotan Sudhakara Kharvi, Pitambara Kogga Kharvi, Shankar Kharvi, Umakanta Kharvi, K. Vasudev Naik and Taku Devu Kharvi who is an expert singer and folklorist.

A special mention has to be made of K. Vasudev Naik who has put in more than five decades of service in the field of Konkani poetry and folklore. He has become a legend among the Kharvis for his massive contribution of *Holi* songs and also as a lyricist for many a Kharvi song. Now in his seventies, he has composed a good number of songs like these which the Kharvis sing for their religious and social festivities. He is well respected in Kharvi circles as the one and only Konkani poet and folklorist among Kanara Kharvis. He still trains the young and the old alike, in the fine art of song and music.

Overleaf are the lyrics of one of his folk songs which is sung during *tonnio-nach* of the *Shigmo* festival.

Shigmo Porob (Tonnio-nach)

Vorsak iek shigmore, vorsak iek shigmore
 Palguna chaitra poornimar kama-dahana holire
 Utta ge utta ge, chondrem udiala,
 Chondremache sauller khell manddila
 Yuvaka yuvati mell mellola, vishwasache holire
 Ailere Ravalla devalla kadin, gadenu dhanv marila gilga tadi
 Nach ganna, nach ganna raulela, petkullichi phulam geun paulila
 iede iede kuskut sambrache, tantum asa mammai dev bhangurache

Mammaicha palkek suvarnache gonddo
 Meravanichi vatel, articheo daddo
 Ravallanatha mahammai kuladaivaku
 Aadikara vandana sarvanchi

Devalla bandilam deva darshanak, sajjan zaunka sadvartanak
 Xikxonna zaunka porivortanak, chinta koruka suka jivonak
 Holire balla holire, va va va va holire
 Bahini vahini holi ge, sorvank vadd godd pollige

Ramai vomai samaige, dountarache avoi gomaige
 Hadd ge avoi hadd, sandana taat hadd
 Holiche mandd kora, moriade rivaj
 Panaku piare kavalla galare, deva tharap viddo geun magnni
 korare

Holiche ghoraneku suka xanti, baguku zai mhonnon bolare
 Halladi kumkum tambdem udok, okullu nauntare mukti padak
 Holiyo okio, amche sounsar sorvank sundor zaunche khatir
 Hadd re dada hadd, tambdem udok hadd

Hadd re dada hadd, tambdem udok hadd
 Sareale angar thode thode raachi
 Hadd re dada hadd, tambdem udok hadd
 Holio okio, okio holio

Holio okio, okio holio
 Holio okio, okio holio

The other names worth mentioning are those of:

Ananda Kharvi, Arun Kharvi, Bhaskar V. Kharvi, Devdas Kharvi, Devarai Kharvi, Koitkar Ganapati Kharvi, Manohar Kharvi, Nagaraj Kharvi, Venkatesh Kharvi, Ragavendra Kharvi, Rama Kharvi (*Tabla* expert), Ramesh Kharvi, Satish Kharvi, Satish Kumar Kharvi, Umakanta Kharvi, Keshava Naik, Raju Naik, Shankar Mestri, Shanker Naik, Suresh Naik and Chandra Master.

One cannot forget the efforts of Arun Kharvi, a tailor by profession who, among the younger generation of Kharvis, is deeply committed to the development and preservation of Konkani folklore. He has his own group named *Konkan Kharvi Ganapada Nrutya Kala Tanda* comprising of *Gumta* and *Tonnio* artistes.

There is another well-known folklore group in Kundapur who have performed at a national level. Their forte is *Gumti* and *Tonnio*. The twelve members of this group are:

Venkatesh Hegde, Bhaskar L. Kharvi, Dasa Kharvi, Devaraya Kharvi, Manjunath Kharvi, Prabhakar Kharvi, Raju Kharvi, Ramesh Kharvi, Raviraj Kharvi, Sanjay Kharvi, Subramanya Kharvi and Santosh Naik.

Others good at folk singing and dancing are:

Anand Kharvi, Devdas Kharvi, Ganapati Kharvi, Gopu Kharvi, H.N.Narayana Kharvi, Prakash Kharvi, Raghu Kharvi, Raghavendra Kharvi, Rajesh Kharvi, Ratnakar Kharvi, Satish Kharvi, Satish Kumar Kharvi, Shankar Kharvi, Sudhir Kharvi, Vittal Kharvi, Ananda Saranga and Mohan Saranga.

In Gangolli, the key people are:

Basava Pandit Kharvi, Master Devappa Kanoji Kharvi, Master Devaraya Kanoji Kharvi, Master Ishwar Kharvi, G.T.Laxman Kharvi, Poka Manjunata Kharvi, Shetty Manjunath Kharvi, Chowki Mohan Kharvi, Kanchkod Naga Kharvi, Arkati Purushottam Kharvi, Shetty Sheena Kharvi, Chowki Uday Kharvi, Vaman Kharvi, G. T. Venkappa Kharvi, Raguram Kotan, Venkatesh Kotan, Kanchakod Anantha Master, Achutha Patel, Gudde Krishna Patel, Nagappayya Patel, Gangolli Ganapati Shipai, Narayan Shipai, Smt. Chanamma, Smt. Gauri Bai, and Vamana Kharvi Mallarabettu (who is a specialist in singing *Sainvar* folk songs).

Gangolli Ganapati Shipai stands out as one of their leaders in culture and public relations. He was instrumental in establishing the Konkani Kharvi Yuivaka Mandali in 1970 and other institutions which foster Kharvi folklore.

The Kharvis of Gangolli revere the names of the old timers from the past such as: Sanappa Pandit Kharvi and P.Pandurang Kharvi, Kharvi Narayana Kanoji, Panduranga Patel and Upendra Arkati.

Among the Kharvi women of *Melkeri* and *Kelakeri* in Gundapur, the well-known names in song and music are those of:

Baabi	w/o Bachha Kharvi
Baabi	w/o Pandu Sarang
Baabi Bai Kharvi	w/o Pursu Sarang
Chandu Bai (group leader)	w/o Shankar Kharvi
Gauri Bai	w/o H.N. Narayana Kharvi
Kaveri	w/o Sadananda Kharvi
Korati	w/o Haada Manjunath Kharvi
Laxmi Kharvi	w/o Manjunath Kharvi
Nagi	w/o Subraya Kharvi
Radha Kharvi	w/o Krishna Kharvi
Sanjeevi Kharvi	
Shanthi Bai	w/o Basava Kharvi
Susheela	D/o Bikke Kharvi
Susheela Kharvi	w/o Kogga Kharvi
Yashoda	w/o Sheena Kharvi

Their female *dalor* team is represented by:

Chandravi	w/o Shankar Kharvi
Gauri	w/o Laxman Kharvi
Kaveri	w/o Sadanand Kharvi
Sanjeevi	w/o Govind Kharvi

The women folk singers from Gangolli area are:

Anandi Patel	w/o Pandu Patel, Mallarabettu
Baby Kharvi	w/o Dasa Kharvi, Belikeri
Devi Kharvi	w/o Krishna Kharvi
Gauri Patel	w/o Rama Patel
Jenni Kharvi	w/o Narayan Kharvi
Kamala Bai	w/o Narasimha Yenka Kharvi
Kamala Bai	w/o Sheenakantu Kharvi
Kamala Kharvi	w/o Dasa Kharvi
Radha Bai	w/o Dinde Kharvi
Rohini Bai	w/o Ganapati Kharvi

The Kharvi folklore teams of Kundapur which perform at present are :

Gunti artistes

Anand D. Kharvi
Bhakta Srinivas Kharvi
Bhaskar L. Kharvi
Dasa Hegde
Devaraya Kharvi
Katte Anand Kharvi
Katte Sunder Kharvi
Prabhakar D. Kharvi
Raju Kharvi
Ratna L. Kharvi
Ravi L. Kharvi
Vasudev Naik (leader)

Tonnio artistes

Bhaskar L. Kharvi
Bhaskar V. Kharvi
Dasa Hegde
Keshav Kharvi
Manjunath Kharvi
Mukunda Kharvi
Prabhakar D. Kharvi
Raju Kharvi, Melkeri
Ramesh N. Kharvi
Ravi L. Kharvi
Sadanand Kharvi
Sanjay Naik
Santosh Naika
Subramanya Kharvi
Venkatesh Hegde

In North Kanara the active folklorists are:

From Ankola:

Suresh Golekar of Belambar and Datta Tandel of Belekeri are the renowned duo in Ankola.

At Belambar Ankola, Tukku Pursu Kharvi and Hoovappa Kharvi are still remembered by the people for their sonorous rendition during the *Holi* festival.

From Bhatkal:

Govinda Rama Kharvi, Narayana Devappa Kharvi, Vaikunta Devappa Kharvi, Vasanta Kuppa Kharvi, Venkataramana Kharvi and Vithala Kharvi.

In Bhatkal people still remember Bhiaru Manjunath Kharvi, Devappa Kharvi, Manjunath Masti Kharvi, Narayana Manja Kharvi, Narayana Mincha Kharvi and Parameshwara Kharvi with reverence and fond memories.

Gowri Ganji is a name among women which is still remembered among folk singers.

At present Laxmi Manjunath Kharvi, Laxmi Vasant Kharvi, and Ramai Masti Kharvi are popular among the folk singers of Bhatkal.

From Honavar:

Ashok Kasarkod, Nagappa Kudtalkar, Lokesh Mesta, Nagappa R. Mesta, Shantaram Mesta, Suresh T. Mesta, Giriya Tandel, all of Honavar area.

At Honavar, the Gumta artistes of repute are:

Ashok Kasarkod, Balakrishna Kharvi, Gaja Kharvi, Ganapati Kharvi, Govinda Komers Kharvi, Keshava Mesta Keshava Tandel, Ramachandra Mesta and Santhosh Kharvi.

From Manki, Honavar:

Manjunath Kharvi, Suresh Kharvi, Umesh Annappa Kharvi and M.K. Venkatesha Mesta,

From Karwar

At Karwar, Girija Bai Kudtalkar and Somi Demme Patrekar stand out for their *Shobane* singing.

From Kasarkod (near Honavar):

Here the names of Keshava G. Tandel and Ashok D. Kasarkod are prominent.

At Kasarkod, there is also a well-known *Tonnio* group known as *Karavali Balaga* in Jyoti Nagar, Honavar. Its 25 member team is listed below :

Ashok Damu Kasarkod (Group leader and lead singer)
 Balakrishna Rama Kharvi
 Damodara Murahari Kharvi
 Dayanand Ganapati Mesta
 Dayanand Rama Kharvi
 Devraj Ganapati Kharvi
 Dharma Rama Kharvi
 Gaja Jaya Kharvi (Singer)
 Ganapati Rama Kharvi
 Ganesh Demu Kharvi
 Govinda Komers Kharvi
 Ishwara Krishna Mesta
 Keshava Ganesh Tandel
 Keshava Laxmana Mesta (Singer)
 Kumar Narayan Tandel
 Laxmana Nagesha Tandela
 Mahesh Ganapati Tandel
 Rajesh Ganapati Tandel
 Ramachandra Raghuveer Mesta
 Santhosh Narayana Kharvi
 Santosh Ananta Kharvi
 Thukarama Keshava Kharvi
 Umesh Krishna Mesta
 Vishnu Babu Kharvi
 Vishnu Budavanta Kharvi.

The unforgettable folk-singers of yesteryear are:

Hoovayya Mesta
 Narayana Ugrani
 Rama Ugrani.

They have passed on their expertise to the next generation and today we have Damu Narayana Ugrani and his son Ashok Kasarkod along with Komers Kharvi as the lead male singers especially for *Holi* songs while, among women, Bhavani Ganapati Mesta, Omayi Krishna Mesta, Mookambi Babu Tandel and Gulabi Damu Ugrani have made a name. Incidentally, Ashok Kasarkod is now the Panchayat President of Kasarkod, Honavar Taluk.

Among *Shobane* (wedding songs) singers Chandu Murahari Kharvi, Gange Hemmayya Kharvi, Bhavani Ganapati Mesta and Gulabi Damu Ugrani are always in demand.

Gowri Rama Mankikar is the one and only woman who is sought after for *Muruli* which is performed during *Holi* at which the Goddess is invoked into the person of the performer.

At Toppalakeri Kasarkod, Vithala Madhu Kharvi, Lingamma Narayana Kharvi, Purushottam Kharvi Hiremath and Durgamma Cholayya Tandel are the names to recognise in folk singing.

The other prominent singers and musicians of North Kanara are:

Govinda Ram Kharvi, Kombo Thimmappa Kharvi, Narayana Devappa Kharvi, Vaikunta Kharvi, Vasant Kharvi, Venkataramana Kharvi and Vithal Kharvi

The leaders of Kharvi folklore who foster the Konkani Kharvi tradition in North Kanara are: Ganapati Rama Mesta, Ganapati Vamayya Mesta, Linga Narayana Mesta, Narayana Bettayya Mesta, Ramakrishna Narayana Mesta and Vithala Babi Tandela of Haldipur; Subraya Jatti Mesta, Babu Subba Tandela and Manjunata Laxmana Tandela of Karki; Nagesh Kanya Tandela, Prakash Gopala Tandela, Purushothama Bikku Mesta, Ramachandra Devayya Tandela, Sheshagiri Kanya Tandela and Damu Narayana Ugrani of Kasarkod; Suresha Budavanta Kharvi and Umesha G. Mesta of Manki; Ganapati Krishna Tandela of Apsarakonda; Babu Vithoba Tandela of Hiremath; Chandrakant Krishna Mesta of Kelaginapalya; and Paremeshwara Mesta of Gersoppa.

CHAPTER II-3 : SIDDIS OF NORTH KANARA

The tribal canvas of our country is varied in its colours and contours.

The African negro slaves brought to India, by early maritime powers, were commonly known as Siddis. The term *Siddi* is taken to be the corrupt form of *Syed* or *Saiyad* or *Saidi*.

Saiyad is considered to be the designation of a descendant of the Prophet and which, according to some authorities, means 'priest'.

The physical features of the Siddis of North Kanara such as woolly hair, thick lips, snub nose and black complexion resemble those of Negroes which make them look strange and incongruous. It is recognised by ethnographers and anthropologists that negro elements are not found in any of the Indian groups. Therefore, it may be said that the Siddis, who have these negroid features are not an indigenous race, but are descendants of African Negroes.

There is enough historical evidence to show that the African Negroes were brought to India, mainly by the Arabs and also by the Portuguese and the Dutch. The Arabs are considered pioneers in this forced migration of Negroes to India. It is agreed that the Siddis were brought to the western coast of India from Abyssinia, Mozambique, Morocco and other countries of East Africa as slaves and domestic servants in the 14th century.⁷

The origin of Siddis in Karnataka dates back to the 15th century. It is believed that these Siddis of African origin were bought as slaves by the Indian kings in Bengal. When the Muslim emperors invaded India these Siddi slaves were driven out of Bengal firstly by Emperor Rukn-ud-din Barbak (1459-1474) and later by King Allah-ud-din Hussain (1493-1519). So these refugees fled to the South and then gradually moved up the West Coast of India.

⁷ Arun M. Balamatti : *Study on cultivation pattern of Siddi farmers* : 1993

According to another historical note, it is believed that the great Mohammed Gazni who invaded India several times had employed these Siddis as drum beaters during the great wars he fought in India. The Siddis today still remain enthusiastic drum beaters which may explain their affinity for *Gumot* and *Damam*.

Apart from their common ethnic stock and similar economic conditions, they are divided by their adherence to the three major religions, Hinduism, Islam and Christianity. Despite their different religio-cultural practices, all the Siddis show a marked similarity in the observance of life-cycle rituals and a strong animistic belief in spirits and ancestors.

They are hardworking and are sought after for strenuous work. Though they earn reasonably well they do not worry about their future and tend to be merry throughout their lives. They exhibit a love for singing and dancing in groups and spend whole nights on festive occasions. During such celebrations, they give vent to their feelings in rhythmic movements of the body and melodious singing.

Besides Kanara, Siddis are also found along the Western Coast in Goa, Diu, Maharashtra, Gujarat and Hyderabad. They are said to be found in Bengal too. Rukn-ud-din Barbak, the ruler of Bengal is said to have possessed 8,000 African slaves. But these were subsequently expelled by him and later by King Allah-ud-din Hussain and they migrated to Gujarat and the Deccan. The Portuguese settlers of Bengal in the 17th century used to import African slaves as domestic servants. But at present, we do not have any specific information about Siddis in Bengal.

At present, Siddis are concentrated mainly in the district of North Kanara in Karnataka and in the Saurashtra region of Gujarat.

According to the Oxford dictionary, *Siddi* means 'lord' or 'prince'. Enthoven, the English author also notes that *Siddi* literally means 'master'. It is also said that *Siddi* is a term of respectful address commonly used in North Africa, like *Sahib* in India - more specifically, an honorific title given to the descendants of African natives in the West of India, some of whom were distinguished officers of Mohammedan princes of the Deccan.

Siddis or African Negroes are also known as Habshis, mainly in Maharashtra. This term is derived from the Arabic El-Habish, the people of West Africa.

Another name used for the Siddis, mostly in Goa and Diu, is Kaffris. This may be a Portuguese term denoting the colour black. The word also rhymes with the word 'Africa'.⁸

Coming to Kanara, there are different groups and clusters among Siddis who follow different religions like Islam, Christianity and Hinduism. They can be classified as the 'Jamboor Siddis', 'Shimalis Siddis' and 'Thais Siddis'. Their clusters are found in Yellapur, Haliyal, Ankola, Mundgod and Sirsi of North Kanara and some others have migrated for better prospects to Dharwad and Khanapur near Belgaum.

In Kanara, these Siddis arouse the curiosity of the tourist. They had settled in the deep jungles. With the clearing of the jungles they had to come out. Although they don't mix easily with others, their costumes, language, manner of speech, and social customs, have all become local. The problems of illiteracy, poverty and backwardness remain. Being tribals and living below the poverty line, they get governmental benefits.⁹

There were about 9,000 Siddis in North Kanara according to the 1991 census. At present they are around 11,000 in number scattered in Mundgod, Yellapur, Ankola, Haliyal, Joida and Sirsi Taluks. All of them speak Konkani with a few exceptions (e.g.: in Ankola Taluk all the 22 communities speak Konkani whereas in other Taluks, less of them do so).

⁸ Cyprian H. Lobo, S.J. : *Siddis in Karnataka - A Case File*

⁹ Stany Miranda S.J. : in *Jivan*, Sept. 2001

In these six Taluks they live in the following places

Abgod	Gunjavati	Kyatnali
Adki Hosur	Guttigeri	Lalguli
Alur	Halvalli	Lingdhelli
Aigoan	Hasangi	Magod
Arbail	Hos Kumbarkop	Mainalli
Balgar	Hosalli	Malgaon
Balshettikop	Hosur	Manchikeri
Bapeli	Hunshetikop	Modalgiri
Belgunda	Id Gundi	Mingelpalya
Bellambe	Jadge Hosur	Mugadkop
Bhagvati	Jajralli	Mundor
Bharatnalli	Janchatkop	Nagshettikop
Bidarhalli	Jatge	Nandolli
Bidrahalli	Javali	Nilvani
Bilki	Kaigadi	Ramanguli
Bisgod	Kakkalli	Ramapura
Bommnalli	Kalleshwar	Rayapattan
Bukankop	Kamani	Sampikop
Chikkotti	Kannadgal	Sangameshwar
Dandeli	Kannigeri	Savagadde
Deballi	Kegdal	Shavkar
Gadgera	Kelasi	Siddapur
Gardoli	Keridalgiri	Tegnalli
Gadijogadmane	Khamdolli	Thitwani
Golehalli	Kirwatti	Uchgeri
Gotguli	Kodalgadde	Ugginkeri
Gund	Kodse	Wodehukli
Gundalli	Kottemane	Yedhalli

All Siddi women irrespective of religion wear only saris. The Christian and Hindu women wear the *Pallav* to cover their heads, whereas the Muslim women have evolved their very own unique way of wearing the sari.

The Siddis are divided into settlements. Each settlement has a few hereditary or elected leaders. In some areas they are five in number and are called *Pancharu*. In others, where there may not be a fixed number, they are simply called *Zante*, which literally means the elders and the wise. In some places the leaders are called *Budvont* or the head, the *Kolkar* or the orderly and the *Khazandar* or the treasurer. The office of *Budvont* is hereditary. He represents the settlement to the outsiders and has a prominent role inside the settlement. His main task is to settle disputes arising among the members of his own settlement or between a member of his settlement and that of another.

If the *Budvont* has a decisive role in settling common issues and disputes, the *Kolkar* acts as an orderly. He has to send messages to families within the settlement for community meetings when a common issue has to be dealt with or when a dispute has to be settled. He does this on the instructions of the *Budvont*. The *Khazandar* has to collect contributions and fines for the common fund, if there is one. The fines thus collected at settling disputes are used for the expenses of parties for the leaders and for the people.

The aforementioned offices do not carry any monetary rewards. But these offices, especially that of the *Budvont*, bear a lot of prestige.

The leaders of a settlement do not carry out their official work by issuing commands. Their offices are accepted as those which co-ordinate and safeguard the interests of the community. But the members of a settlement are expected to obey them. Otherwise they may be deprived of the privileges of belonging to that community. A breach in this respect can be rectified by paying a fine.¹⁰

¹⁰ Cyprian H. Lobo, S.J. : *Siddis in Karnataka - A Case File*

If this is their political organization, their cultural canvas is vast. Their folklore is very rich, marked by the use of the *Gumot*, *Damam* and *Dapp*. The *Gumot* is known to all Konkani people, but the *Damam* and *Dapp* are typical Siddi folk instruments. *Damam* is a replica of the *Dollu* and the *Dapp* is made of a coconut shell or bamboo, cut on two sides, and set with three stones inside for percussion effect and covered with the hide of deer or bison.

Their folk songs vary according to their religion. Here are a few samples:

The song of the Hindu Siddis
to introduce the newly weds to each other:

- 1) *Alo Palo Kaddago Saiano*
Daav nipoilo basingantu
Di re deva amcho daav
Novreacho bhoinnio ietit
Daav soddun ditit.....
- 2) *Daav nipoilo Kakollent.....*
- 3) *Daav nipoilo Mandient.....* and so on.

The Christian Siddis sing the following songs
during their *roce* and wedding ceremonies respectively:

- 1) *Nhann Nhata Novro/Novri*
ieia ho.....
Surgi tujea bhanna.
- 2) *Aailo amcho hor*
Samko paulo matua, matua
Diotti laia khambea
Ghorchea iezman baigo.
- 3) *Aailo amcho hor*
Samko paulo matua, matua
Poilem chepem Kadda
Ghorchea iezman bab re and so on.....

Their folklore is rich with a combination of *Sigmo* (which is pronounced as *Shigmo* by the Siddis), *phugddi*, *jakai* and *damam* dances and songs.

A Phugddi song, sung by girls and women, goes like this.

ia vo ranga ranganigo

ia vo ranga ranganigo

Ani barik phugddi ghaltamu go

Ani barik phugddi ghaltamu go

Bosun utton phugddi ghaltamu go

Bosun utton phugddi ghaltamu go

Ani nazuk phugddi ghaltamu go

Ani nazuk phugddi ghaltamu go

Ani guon guon phugddi ghaltamu go

Ani guon guon phugddi ghaltamu go

Tuzo manv asa mhonn lozonaka go

Tuzo manv asa mhonn lozonaka go

Ani sundor phugddi ghaltamu go

Ani sundor phugddi ghaltamu go

Tuzo der asa mhonn lozonaka go

Tuzo der asa mhonn lozonaka go

Ani sundor phugddi ghaltamu go

Ani sundor phugddi ghaltamu go

Biunaka go, soddnaka go

Biunaka go, soddnaka go

Joppai, joppai

Here is a Shigmo song sung by boys and men:

He vatten konn konn gelare

He vatten konn konn gela

He vatten Jesu saib gelare

He vatten Jesu saib gela

Tachea hatint betkatti haire

Tachea hatint betkatti hai

To lagla bebkache pattik re

To lagla bebkache pattik

He vatten konn konn gelare

He vatten konn konn gela

An action song of Jakai, sung by women, goes like this:

Jak mari jak mari, jakrachi

Kambar maddla fakrachi

Jak mari jak mari, jakrachi

Kambar maddla fakrachi

Aboleachem phul tovlo matea

Gumbaie gum, paduvalle gum

Aboleachem phul tovlo matea

Gumbaie gum, paduvalle gum

Jakai, jakai.....

When they sing the last part of *Jakai, jakai.....* rhythmically, it goes into a faster tempo and the singers' voices attain a crescendo which stops abruptly to mark the end of the song and dance session of *Jakai*.

The damam song & dance is performed by both men & women.
Here is a damam song performed by men:

Sana putia iore tum
Ami vochoiam muianki
Sana putia iore tum
Ami vochoiam muianki

Mhaka naka to muiiancho kotto
Mhaka naka to muiiancho kotto
Sana putia iore tum
Ami vochoiam muianki

Iedo motto kotto asa
Iedo motto kotto asa
Mhaka naka ga muiiancho kotto
Mhaka naka ga muiiancho kotto

Sana putia iore tum
Ami vochoiam muianki

Are khoim geliore dopra gatti
Are khoim geliore dopra gatti
Pisai utton dhauli
Sunneak hagonk zali
Pisai utton dhauli
Sunneak hagonk zali
Iedi motti pisai asli
Iedi motti pisai asli

Are khoim geliore dopra gatti
Are khoim geliore dopra gatti

In the above damam folk song there is a hidden clue of the African origin of the Siddis. The mention of *Vochoiam muianki* means "Let us go in search of the ants". The response, *Mhaka naka muiiancho kotto* means "I do not want to go near the ants". This clearly portrays the African aversion for the deadly ants which are certainly not found in India, let alone Kanara.

another damam song sung & danced by women goes like this:

Don poiseancho komblo mhuzo paulo khorchilo
 Kachhea baian techo doko moddilo
 Don poiseancho komblo mhuzo paulo khorchilo
 Kachhea baian techo doko moddilo

Io io re kombea io io
 Io io re kombea io io

Ieilogi mhuzo kukudo komblo
 Ieilogi mhuzo kukudo komblo
 Ieilogi mhuzo billichho komblo
 Ieilogi mhuzo billichho komblo
 Ieilogi mhuzo sadacho komblo
 Ieilogi mhuzo sadacho komblo

Ba ba re kombea ba ba
 Xo xo re kombea xo xo

This song is a corrupted version of the Goan folk-song *Kai borolo komblo mhuzo* which shows the Goan influence on the Siddi folk-songs. The song now continues with the next theme of *Gorom masalo* :

Gorom masalo, gorom masalo, don poiseancho gorom masalo
 Soda ge aia baiano, soda ge aia baiano
 Padarak bandunk ghetalo
 Khoim poddlo gorom masalo
 Soda ge aia baiano, soda ge aia baiano
 Don poiseancho gorom masalo
 Padarak bandunk ghetalo
 Soda ge aia baiano, soda ge aia baiano
 Gorom masalo gorom masalo

These and such other songs performed by the Siddi folk artistes are a treat to watch.

The dances performed by the Siddis and songs accompanying them may be divided into three types:

1. *Sigmo* dances and songs
2. *Phugddi* dances and songs which sometimes blend with *Jakai*
3. *Damam* dances and songs

1. The *Shigmo*:

Their *Shigmo* dance starts with men forming a circle. Then the leader initiates different songs and movements of dance; meanwhile, the drum beater stands in the middle of the circle and marks time. There is a comedian who directs the entire performance. The *Gumot* is used as an accompaniment for this song and dance session.

The performance begins with beating of the drums. To an appropriate beat, the leader begins the song and dance. The rest of the group emulates the steps of the leader and after he has completed one verse, they repeat it. It depends on the leader whether to repeat the entire song many times or sing it just once. But as far as the rhythm is concerned it depends on the drummer either to quicken or slow the pace. When the drummer wants to switch over to another song or just stop with the song that is being sung, he speeds up the pace of his beat. The entire group dances for a few moments in a frenzied state and at the appropriate signalling beat from the drum, each member of the group makes a rotating motion, sits down and gets up rapidly. This signifies the end of the song. If the group does not want to stop dancing, the drummer begins another beat and the group responds with making simple and slow movements. At the gesture of the leader another type of dance begins accompanied by another song. The entire dance performance may last for hours.

2. The Phugddi:

The *Phugddi* dance and song is performed by women. A number of women stand in a row each holding an earthen pot or even a vessel made out of a light metal like aluminium. The vessel is held by the base and is placed over the palms of one's hands. While dancing, the body is slightly bent forward, forming an arch over the vessel. The leader of the group starts a refrain and the rest repeat after her, making appropriate movement of the body, depending on the meaning conveyed in the refrain. At the same time, after each refrain the pot is slightly thrown up in the air and the woman blows into it, emitting a *phoo* sound. The dances and songs can go on for hours. When the group wants to stop, the pots are placed in the centre and a different type of dance is performed without the pots. The speed of the dance goes on increasing till they reach a frenzied climax and then they suddenly stop.

3. The Damam:

The *damam* dances and songs form the most common type of entertainment among the Siddis. They are performed on festive occasions like a marriage or on a free day in the week. The people of the settlement assemble after supper and sing and dance till midnight or even daybreak.

Damam is the name of a drum. It has a cylindrical body of three to four feet in length with a diameter of one-and-a-half to two feet. Both sides are tightly covered with deer hide. It is usually played while squatting on the ground.

The drum beater sits in the middle of the group which remains squatting on the ground. The leader initiates a song. The group repeats each verse after the leader. A few of the men and women stand up and come up in front to perform different body movements according to the words of the songs. When one song reaches its end, the rhythm of the singing and beating of the drum assumes tempo. When a climax is reached, the song and the drum beating are suddenly stopped. After awhile, another song is begun. The same or different persons may perform another dance. This way an entire night is spent in singing and dancing interspersed with gossip.

Their distinguished musicians and folklore leaders include:

From Ankola: Jumma Siddi and Putta Narayana Siddi
From Haliyal: Anthon Siddi and Kaitan Kamrekar Siddi
From Kannigere, Haliyal: Francis Kannigere Siddi
From Mundgod: Mariyani Siddi
From Sirsi: Bhaskar Thammu Siddi
From Yellapur: Bastyanv Siddi and Diog Siddi
From Gullapur, Yellapur: Krishna T. Siddi
From Kiriwatti, Yellapur:

Alima Nana Saab Siddi and Imam Saab Siddi

In Ugginkeri, near Mundgod, we have a good number of folklorists who keep their musical tradition alive. Some of their well-known musicians and *Phugddi* artistes are:

Bastyanv Siddi, Francis Mathias Siddi, Raymond Siddi, Santan Siddi and Zuvanva Siddi. Among the women Angeline, Clara, Dumgi, Kathrine (known as Kathu) and Pauline are expert *Phugddi* performers.

Today modern names have invaded the Siddi families in and around the Mundgod area and we find Siddi children named as Joel, Lavina, Mary, Sachin, Shobha and so on. This younger generation is groomed by their elders into folk music and dance which is their traditional folk art.

There is another well organised group of Siddi folklorists under the leadership of Mingel Anthon Siddi of Kodse, Yellapur, who have given professional performances in South Kanara especially during the first World Konkani Convention held in December 1995. Today, some of his troupe members have changed but the core continues.

Mingel Anthon Siddi, besides being a folklore leader of the Siddis, has also been a member of the Konkani Sahitya Academy representing the Siddi community.

Jubela Siddi from Yellapur is another renowned folklore artiste, an expert at *Holi*, *Phugddi*, *Jakai* and *Damam* dances.

Gowri Siddi from Nandolli, Yellapur is a young folklorist who has participated in the state-level youth festival-Yuvajana Mela held at Bangalore.

At present, there are some enthusiastic Siddis hailing from Mundgod and Yellapur taluks who have undergone training in folk arts under the auspices of Loyola Vikas Kendra, run by the Jesuits of Mundgod.

Here is an entire team of 35 young and not so young Siddis who are trained to perform professionally and are eagerly looking forward to an opportunity. The seniors in the group act as their mentors grooming the youngsters in their unique folk songs and dances.

1. Motes Kaitan Siddi - Hulepal (Leader)
2. Christopher (Kistoj) Siddi
3. Francis K. Harnodkar - Gordoli
4. George Anthony Siddi
5. Idalin Mariani Siddi
6. Idalin Suresh Siddi
7. Jackie Francis Siddi
8. John Anthony Siddi
9. Kaitan Motes Siddi
10. Kaithoj Santhan Siddi
11. Mariani Manuel Siddi - Mainahalli
12. Mingel Kaitan Siddi
13. Peter Mingel Siddi - Halbail
14. Prakash Austin Kamrekar
15. Prakash Bastyanv Siddi - Ugginkeri
16. Praveen Augustine Siddi
17. Santosh Bastyanv Siddi
18. Santosh Juze Siddi
19. Saver Santhan Siddi
20. Sunil Anthony Siddi
21. Suresh Putta Siddi
22. Sushil Anthony Siddi
23. Victor Putta Siddi
24. Wilson Bastyanv Siddi - Kirwatti
25. Anjelin Zuvan Siddi - Kamkikop
26. Aurelia Ruzai Siddi
27. Clara Bastyanv Siddi
28. Coses Jackie Siddi - Kadekar
29. Nirmala Manuel Siddi
30. Remita J. Siddi
31. Shanta Francis Harnodkar Siddi
32. Sunanda Siddi - Hunshetikop
33. Sunita Inthru Siddi
34. Sushila Anthon Siddi - Bukankop
35. Veena Violet Siddi

These 35 folklorists have been given an insight into their own culture and are trained professionally in singing and dancing. Here is a song taught to them, based on St. Rita, the patron of Mundgod parish. George Pinto of Aikala has written the lyrics in the Siddi dialect and it is set to music by Eric Ozario of Mangalore. Both George and Eric have acted as course directors at the Loyola Vikas Kendra.

San Rita

*Santinn ge tiam osodeanchi
Goroz akantanin amkam paunchi
Xarotinn ge visuasachi
Rita san Rita*

*Jivon tujem ochoreachem
Sukia kaddiek chiger diuchem
Jivas ge maie jivon amchem
Rita san Rita*

*Xamastalo patt dilai
Vollvolleanin sasann bhogloi
Xamastale buddi amka xikai
Rita san Rita*

*Devak bhogloi goribponnant
Xanti padadla kanttea dukint
Chokk jivon amkam dakuvu
Rita san Rita*

The other celebrated artistes, singers and folklorists among Siddis of North Kanara are:

Ganapa Yeyye Siddi from Sevkar, Ankola
He is an excellent vocalist and leader in folk singing.

Sanye Kotya Siddi, Malgaon, Ankola
Nagye Baba Siddi, Malgaon, Ankola
Deti Baba Siddi, Malgaon, Ankola
Datta Sanye Siddi, Malgaon, Ankola
All four are skilled players of the folk instrument *Dapp*.

Shivarama Siddi of Karleshwara
Jumma Sanye Siddi of Malgaon, Ankola
Both are noted *Damam* players.

Shiva Siddi of Gullapur, Yellapura
Yayye Siddi of Kammani, Ankola
Both are talented folk singers.

Other renowned folklorists are:

Babu Gidda Siddi of Dehalli, Yellapur
Balachandra Fakira Siddi
Bhujanga Subba Siddi of Jakkalli
Ganapati Yellya Siddi
Hampa Karthim Siddi of Malgaon, Ankola
Laxman Baba Siddi
Nagesh Siddi
Narayana Subba Siddi of Idagundi, Yellapur
Rama Kariya Siddi of Sevkar, Ankola
Soma Appu Siddi of Kelase, Yellapur
Umesh Baba Siddi all of Malgaon, Ankola.
Vijay Kumar Siddi of Jakkalli, Mavinakatta, Yellapur.

Among the women there also are quite a few celebrated folk singers and *Phugdi* performers like:

Neela Bola Siddi

w/o Bola Siddi from Halavalli, Ankola,
who is a singer, dancer and a natural leader.

Nagi Parasi Siddi

w/o Parasi Siddi of Gorasagadde, Manchikeri

Saraswati Nagya Siddi

w/o Nagya Siddi of Devarakallalli, Manchikeri,

Baghi Siddi, Kalyani Anantha Siddi and Nagi Nagu Siddi,
all from Malgaon, Ankola, are skilled popular singers.
They sing at almost every wedding in the village.

Anasuya Lawrence Siddi, Rita Santan Siddi and Rosu Jeroni Siddi of Kodse, Yellapur, along with Gauri Siddi of Halavalli, Ankola, Kusuma Fakir Siddi of Malgaon, Ankola and Savitri Nagesh Siddi of Achhebail, Ankola are the other versatile singers and *Phugdi* performers.

The Siddi community of North Kanara takes pride in some of their men and women who have excelled as classical singers and musicians and have brought name and fame by their achievements:

Gowri Siddi w/o Parameshwar Siddi of Gunda, Joida Taluk is a professional radio artiste and sings for AIR Dharwad.

Shivanand Siddi and Durga Siddi of Chippageri, Yellapur are renowned musicians. The former is a classical vocalist, the latter is an instrumentalist, specializing in the *tabla*.

Shantaram Siddi of Hitlahalli, Yellapur is an illustrious name in instrumental music specializing in harmonium.

Chandresh Siddi of Magod, Yellapur is a name to reckon with, in both vocal and instrumental music. He specializes in the harmonium.

The artistes of yesteryear include:

Ales Bastyanv Siddi	- Lalguli
Augustine Kaitan Siddi	- Hulepal, Yellapur
Bastyanv Juvanv Siddi	- Gotguli
Bastyanv Kaitan Siddi	- Hulepal
Bastyanv Santhan Siddi	- Lalguli
Duming Anthon Siddi	- Gotguli
Duming Kaitan Siddi	- Janchatkop
Kaitan Louis Siddi	- Janchatkop
Mariani Anthon Siddi	- Gotguli
Pedru Motes Siddi	- Mingelpalya
Porask Anthon Siddi	- Gotguli
Rama Bela Siddi	- Janchatkop
Santhan Anthon Siddi	- Wodehukli

In addition to these old timers there are young artistes like:

Anil Bastyanv Siddi	- Lalguli
Jeroni Monu Siddi	- Mingelpalya
Lawrence Kaitan Siddi	- Janchatkop
Louis Kaitan Siddi	- Janchatkop
Mahesh Francis Siddi	- Mingelpalya
Mingel Babu Siddi	- Mingelpalya

We also come across some young Siddi names who are now specially trained for the track and field events in sports.

To help the advancement of the Siddis, the Jesuits of Bangalore (Ashirvad) have established a 'Siddi Development Project' under the able stewardship of Shivappa Poojary (from Uppinangady, South Kanara) who acts as the Chief Co-ordinator of the project.

The contribution of the Siddis is unique towards Konkani folklore like their Kharvi and Navayat counterparts of North Kanara.



CHAPTER II-4 : THE NAVAYATS OF BHATKAL

Navayats are a unique community in their own right. They are the only Konkani speaking Muslims in Kanara. They are found mainly in the Bhatkal area which in itself has a history of its own.

The word *Navayat* literally translates as 'new arrival'.

Different scholars have put forward varied explanations for the derivation of the name 'Bhatkal'. In the recent past it was also called 'Susgadi', and this name is still in use in Government land records.

The name 'Bhatkal' is generally assigned to a celebrated Jain Saint Bhatta Akalanka who lived during the 9th century.

R.S. Panchamukhi in his 'Annual Report on Kannada Research in Bombay Province' (1930-40) states that the old name for Bhatkal was Manipura. It is also believed that military commanders of the Patwardhan family, who invaded Manipura, named this place 'Vatkul' meaning hills around the town, as Manipura fort was situated in a valley. It later became Bhatkal from Vatkul in conversational language. An inscription dated 1414 calls this place 'Bhatta Kala'. The Dutch spelt it 'Baticula'. In 1502, Vasco Da Gama spelt it as 'Batikala'. A record of 1545 calls this place 'Vrittapura' (*Vritta* in Kannada means circle).

The Navayat author Akhun Seedy Muhammed wrote in his book *Haza Kitab Ahkam-ul-Islam* (written in 1688) that the name of his native place was Abadaquilla. Abadaquilla literally means a populated or inhabited summit of a hill, which does not appear to be accurate as no trace of a settlement was found on this hill. Professor Victor S. D'Souza, author of the *Navayats of Canara* (1955), writes that the word Abadaquilla itself is susceptible to alteration and it is quite likely that it changed into Badaquilla and finally to Bhatkal. The North Kanara District gazetteer lays greater emphasis on 'Batta Kala' meaning circular fort in Kannada.¹¹

¹¹ Bhatkal Times Feb. 1992

There is every reason to believe that by virtue of its strategic location, Bhatkal has, for centuries, been a place of discord. It seems as though many rulers, both native and foreign, vied with one another to gain control over this town by hook or by crook. Paradoxically, very little is known about the history of this place prior to the 12th century except a few stray references here and there. As such, reconstructing the history of this glorious town is a stupendous task by any count.

Varthema (1503), the Italian traveller, speaks very highly of Bhatkal. In his words Bhatkal was a noble and beautiful city. Bhatkal was among the top-ranking centres of trade and commerce in the Vijayanagar empire. That was the reason why the Portuguese appealed to Krishnadevaraya, time and again, to permit them to open a factory there. The fact that Krishnadevaraya, who had maintained an amicable relationship with the Portuguese, declined their request, underscores the importance of Bhatkal. The prominence of Bhatkal was further substantiated by yet another noted Portuguese traveller-cum-diplomat Domingo Paes who happened to visit Bhatkal in 1520. He has recorded that, more often than not, foreigners reached Vijayanagar through Bhatkal. He further states that he saw about 6000 oxen transporting merchandise from Vijayanagar to this port town. Duarte Barbosa (1514), yet another ambassador sent to Vijayanagar, testifies that Bhatkal was a hive of commercial activities. Boats from Ormuz (Iran) called on this port regularly to procure rice, sugar and iron ore.

Joao-de-Nova visited Bhatkal in 1501 and discussed with the rulers and merchants the chances of opening trade relations. The repeated requests of the Portuguese to permit them to establish a factory at Bhatkal and to fortify it were turned down. Thereupon, the Portuguese Governor Alfonso Albuquerque made a determined effort to ruin the trade in Bhatkal. He forced ships bound for Bhatkal to change their course to Goa. Both his successors, Lopa Soares (1516) and De Sequeira (1519) pursued the same policy.

In 1542 Martin Alfonso D'Souza, the Governor of Goa, attacked Bhatkal on the pretext that the queen of Bhatkal was sheltering pirates and that the tributes were in arrears. The beautiful town was devastated in 1542. It was on the cinerary of this port town that Mud-Bhatkal (*Moodu Bhatkal*) rose.

In his epic *Lusiad*, the Portuguese poet Camoens has glorified the Portuguese activities thus:

"Of Bhatkal inflamed by treacherous hate,
provokes the horrors of Badala's fate.
The streets in blood, her skies enwrapped in fire,
confers the storm of D'Souza's ire".

The vanquished queen Chenna Devi had to buy peace on humiliating terms and conditions.

Having learnt a lesson from the Portuguese misadventure, the Dutch took a different approach and maintained a cordial relationship with the rulers of Bhatkal. No wonder, their policy paid rich dividends. Trade between the two countries prospered as never before. When Bhatkal came under Tippu's rule, its overseas trade received a further boost. He opened many state-owned depots at Bhatkal.

Bhatkal proved invaluable and indispensable for the economic prosperity of any ruler. Thus it changed hands quite frequently. In 1606 it came under the Keladi Nayakas and continued to flourish notch by notch. Captain Wedell was instrumental in founding a factory here on behalf of the English trading company. But an incident in 1670 triggered off a chain of events that finally led to the closure of this factory. It so happened that a dog, owned by the factory, bit a bull dedicated to a local temple, and the bull died. This infuriated the local inhabitants so much that they attacked the factory and killed 18 of its workers. An eleven-metre rectangular open ground overlooking the Sharabi river in Dongarpalli contains tombs of the Englishmen buried there. It is believed that Vernworthy George, Wye Merchant and William Bartin, whose graves are found here, were the victims of this massacre. Finally, the Portuguese succeeded in opening a factory of their own at Bhatkal in 1678.

From the Keladi rulers, Bhatkal passed into the hands of Hyder Ali and Tipu Sultan, from whom the British captured it in 1799. Antequetil du Parron, who visited this place in 1758, speaks of a fort built on a rock. Buchanan, who visited the city in 1801, says that there were 50 houses in Bhatkal.

Bhatkal did not lag behind other parts of the country in the freedom struggle. The historic Quit India procession took place here during the second week of 1942.

Thus even the sketchy history that can be reconstructed from available evidence speaks volumes of the past glory of Bhatkal and of its vital role in our country's economy¹².

The mention of the name Bhatkal will invariably conjure up the image of the Navayats. Yes, Navayats are a decisive force in Bhatkal. Like all human beings, the Navayats have made a relentless search for their roots and have come up with a plausible answer. They are a small, yet significant sect among the Muslims and are living mainly in and around Bhatkal. They have traced their ancestry to the Arabs, the traders of the medieval world.¹³

Many Arab and Persian writers hold the view that the community of Navayats belongs to the Arab stock. Jahi Burhan Khan for example, in his monumental work *Tauzak-i-wala*, convincingly establishes that Navayats are the descendants of Arabs. Alama Jalal-ud-din Sayuthi, a scholarly writer, and the celebrated historian Syed Sulaiman, subscribed to the very same view. Muslim historians apart, Victor D'Souza, the author of the book *Navayats of Canara*, concludes, in his typically guarded language, that there are enough grounds to warrant the assumption that Navayats are of Arab origin. *Qamoos*, the Arabic dictionary, denotes that Navayats are a tribe of sailors. There are references galore to Navayats in numerous books, gazetteers and journals vide: *Historical Sketches of the South of India* by Col Wilkes (1810) and *Tribes and Castes of South India* by E. Thurston.

¹² Bhatkal Times Feb. 1992

¹³ Aftab Hussain Kola : *The Navayaths of Bhatkal*

Advent of the Navayats:

As maritime sailors the Arabs braved the wrath of the unchartered, unconquered seas and ruled them down the centuries defying the waves and challenging the storms. It is a far cry from the sailing ships of yore to the ultra-modern nuclear ships with most accurate weather forecasts, wireless equipment and computers that pinpoint the location of the ship at any given moment. Sailing in modern times is child's play. Equipped only with a mariner's compass, the sailors of yore, were at the mercy of the elements. Voyages in the past were fraught with hair-raising hazards and involved fatal encounters with raging storms and tidal waves. These experiences made the Navayats very tough but under their tough exterior lay a feather-soft nature.

Thus, in the early part of the 7th century, during the fearful reign of Hajaj bin Yusuf, the Governor of Iraq, many respectable and wealthy persons bade farewell to Iraq and fled their homeland fearing persecution at the hands of the unscrupulous Governor. It is believed that while many of the sons of the seas anchored their ships in the Konkan region, a few others proceeded southwards. We learn from the pages of history that the Arabs had established sustained trade relations with India in general and the West-Coast in particular over the centuries. This fact lends credibility to another theory that the interaction of these Arab traders with the locals generated the Navayat community. Although Navayats are also spread over far-flung places like Hassan and even Hyderabad, it is noteworthy that Bhatkal is by far the most important centre of this community.

Hospattan Connection:

Sufficient evidence shows that the Navayats had once settled in Hospattan, close to Honavar, before concentrating at Bhatkal. Ruins of a 20-ft high minaret and a platform of *masjid* that existed in the fourteenth century can still be seen in Hospattan, a village about 35 km from Bhatkal, off the Honavar highway.

Settlements of Navayats:

Their old settlements comprise clusters of structures in compact areas called *saiys*. The houses are seen constructed wall to wall on either side of the street. In every street there is a mosque catering to the spiritual needs of the devout inhabitants. By contrast, the new settlement consists of beautifully designed sprawling mansions with all amenities usually available in mega cities.

Mode of Life

The traditional mode of dress of Navayat men consists of a *Kurta*, *lungi* and a *topi*. Their women have opted for the local Indian way of dressing but full *pardah* is a must for them. The Navayats are generally fair skinned and good looking. They are very religious-minded. Many mosques of Bhatkal bear eloquent testimony to their piety and so do the numerous religious schools established in this town.

Social Customs:

Navayats of Bhatkal do not go in for intercommunal marriages. There may be exceptions, but exceptions, it is said, only prove the rule. Marriages are conducted as laid down by the laws of Islam. It is gratifying to note that the obnoxious and much-hated dowry system has not raised its ugly head in the Navayat community and has been strictly prohibited from the girl's side. Wherever the Navayats go, they settle in groups and make it a point to live in close contact with the other members of their community. Their social life is closely linked to their religious life. An intense fraternal feeling prevails amidst all Navayats. They belong to the *Shafi* school of thought.

Through friendly interaction with communities of Bhatkal, the Navayats have evolved a language of their own over the centuries. It comes as no surprise that the language of Navayats called *Navayati* is a pleasant blend of words borrowed from Persian, Konkani, Marathi, Hindustani and above all Arabic. In the absence of a perfected and fine-honed script of its own, the language is constrained to use the Urdu script.

Their hard-working nature, perseverance and enterprise have contributed to their affluence. They have toiled relentlessly to make Bhatkal a healthy and happy place to live in and have accelerated the development of this palm studded silvery shore.

To put it in a nutshell, they can look back on an excellent track record and look forward to a still more promising future.

The folklore of Navayats, though very rich in the past, is not kept up at the same pace by the present generation. Most of them concentrate on their business establishments and are busy tapping new commercial grounds rather than being interested in their rich past. It looks as though they are bitten by the entrepreneurial bug making them forget their folk treasure. However, there are some enlightened people among them who have kept their traditions and folksongs alive along with their old rituals. Here is a song which gives us an idea of their classic compositions from the past.

Aikage Sayyano

This epic Navayat song contains 143 verses. It was very popular in the past and is sung even today. Given below is a transliteration of its first ten verses.

1. *Aikage Sayyano mege sangta
Allahche Pashi taufig mangta*
2. *Toge naito amige kiwro
Tekage Waknuk napawe iwro.*
3. *Toge posto's amchoge dhani
Teka nai zodo upawanit koni*
4. *Manat mokhat aslate to zane
Techege mazuk na-hale pane*
5. *Izanak suzanak techege nitamato
Inwa gawrwa techechge sifato*
6. *Inauche graurauche tekachge sazawar
Techege atwen inauta janawar*
7. *Muhammed nabiya cho karage wakan
Allahge rakhit tumchinge iman*
8. *Gosacho mogyo amchege wari
Yeko zan nabi teiohege pari*
9. *Taikage featules amcher rabban
Aplege qudrato karuk bayan*
10. *Jibrail yewn teikage sangile
Qur'an ghewn teicherge divile.*

This version is edited and printed by Husain Fariduddin Mohammed Ghouse Jukaku. It was originally written by S. Mohammed.

Navayat Musicians:

The Navayats of Bhatkal remember with respect and reverence all their old timers who have served the cause of song and music. Notable among them are:

Abdul Rahim Irshad who was a great poet and songwriter. He also founded and edited a Konkani paper *Naqsh-E-Navayat* which was published from Bhatkal. It is now edited and published by Moulavi Abdul Aleem Quasmi from Al Moulavi, 7-Mushama Street, Bhatkal. Irshad passed away in 1997. Just prior to that, he had won the prestigious Konkani Sahitya Academy Award for his meritorious work in Konkani poetry and journalism. He had also composed the lyrics of a lilting song which was sung by 200 singers during the first World Konkani Convention held at Mangalore in December 1995. (The author of this book had the privilege of conducting this performance.) He is still fondly remembered by the Konkani people of Kanara.

Dr. Mohammed Hanif Shabab, who has a collection of Urdu poetry, entitled *Sulagte khwab*, to his credit, is also a meticulous compiler of Navayati songs and has brought out a cassette which is a pioneering work in Bhatkal. His Navayati poetry has won him accolades from the present generation which has encouraged him to write Konkani poetry and other articles on the subject. He was also editor of a paper *Al-Navayat* which was established in 1970 and published from Bombay. Dr. Hanif edited the paper till 1985. He was then chosen to be the sub-editor of another paper *Inquilab*. Since 1987, he has been living in Bhatkal. At present he is the general secretary of *Majlise Islah-o-Tanzeem*, a socio-cultural organization of Bhatkal Muslims.

Dr. Mohammed Husain Fitrat, a celebrated poet, who has won the State Academy Award for his poetry. He has five volumes to his credit. Currently, he is a member of the Karnataka Urdu Academy.

Shabbir Baida, a great poet & lyricist who has brought out two audio cassettes of which *Phooley* has become very popular.

Abubaker Ahaqer and Ismail Khalabe are great writers and folklorists of yesteryear. Asraruddin, Atiequlla, Husain, Ismail Hasrat, Mohiuddin Quadir, Sharif Mohammed and Sain Makhdoom Ismail are the classical poets of that period.

A special mention has to be made of Shamsunissa S.M., the wife of Syed Faque Badsha, the first matriculate of the Bhatkal Navayats. She is a great social worker and a storehouse of traditions and folklore among the Navayati women. She was Muncillor of the Town Municipal Council, Bhatkal, for three terms. She lives in Sultan Street, Bhatkal.

Great literary names in Bhatkal are those of Janab Ruknuddin Mohammed Usman Saheb and Aftab Hussain Kola. Aftab, an English journalist from the Navayat community, contributes regularly to many English papers and has edited the *Bhatkal Times* for some years.

Among the Navayati customs *Ratib* is in the form of folk songs without musical accompaniment but only with the chorus and percussion instruments (*Dhap*). It is a religious ritual performed in commemoration of 'Sacred Nights' where the theme is spiritual. But nowadays it is fading fast.

Their wedding songs are known as *Jalwa* or *Julva*. One of the striking features of a Navayati wedding is that the dowry is given by the boy rather than by the girl.

Among the present Navayats of Bhatkal the popular names in song, lyrics and music are those of Abdulla Rafique, Ashraf Brahmavar, Basha Bismil, Haneef Shabnam, Hassrat Bhatkali, Iqbal Saydee, Ishaque Hassan, Kauser Jafri, Mohammed Ali Farvas, Mohammed Hassan Muaallim, Mohammed Ali Qamar, Mustafa Khalifa, Salim Nazish, Shamiullah Brahmavar, Syed Abdur Rehman Batin, Syed Abubakaer Maliki of the *Ehsaas* fame, Moulavi Abdul Aleem Quasimi who is now editing the Konkani paper *Naqsh-E-Navayat*, Ateequr Rahman, editor of *Bhatkal News*, the first Urdu paper in Karnataka on the Internet.

We even have a film lyricist among the Navayats in the person of Payam Saydee who has done his bit for song and music in the film world.

Mohammed Yahya Kola of Bhatkal, deserves a special mention for producing a couple of Tulu films working with K.N. Tailor. He has also acted in small roles in Hindi films.

S.M. Samad is another actor and singer in a comic role who has acted in Hindi films.

Moulavi Mohammed Ali Badshah from Murdeshwar is yet another famed lyricist and poet in Urdu and Konkani.

Among the Navayati women, some have distinguished themselves as songwriters and folklorists.

Noor-un-Nisa w/o Ashraf Brahmavar is a well-known poetess and lyricist in Konkani and Urdu. She has written quite a few *Jalwa* or wedding songs.

Vaniya Nafisa w/o Mohammed Kozapu from Sultan Street, Bhatkal, is another illustrious name in folk songs. She and her family had the privilege of recording songs for AIR, Hubli in the early 1990's. She takes keen interest in furthering the cause of Navayati folklore among Navayati women.

In Manki, Miss Sameena, writes lyrics and poetry for Urdu and Navayati songs.

Other renowned names among women are of: Qamrunnisa Muniri w/o M.J. Moula who was also the President of the Town Municipal Council of Bhatkal.

Razia w/o Mohammed Ali, Ume-Salma w/o Hassan Bapa and Kochima w/o Mohammed Saheb are the other lyricists.

It is customary in Bhatkal and nearby areas to hold *Mushairas* on some significant occasions and celebrations at which Konkani and Urdu poems and songs are recited and sung. It brings together and gives an opportunity to many poets, lyricists, composers and singers to meet and interact among themselves for the development of folklore and language.

Daldis of Honavar and Kumta:

There are other Konkani-speaking Muslims known as *Daldis* - found in Kasarkod, Honavar and Kumta areas. Towards the south, they are found in smaller numbers in Bhatkal-Tengingundi as also in Shirur, Gangolli and surrounding pockets.

They prefer to be called *Nakuda* which means sailor.

Their folklore is rich, consisting of folk songs and other rituals, out of which *Maulood* is one. This is a night-long song praising Prophet Mohammed Paighambar.

There exists a group of folk singers at Roshan Moholla in Kasarkod, Honavar, who are expert *Maulood* singers. Mohammed Hussain is their leader and the others are Ibrahim Adam, Isack Ahmed and Ahmed Abdul Quadir.





Kharvi folk dance



Folk dance by Kunnbi women



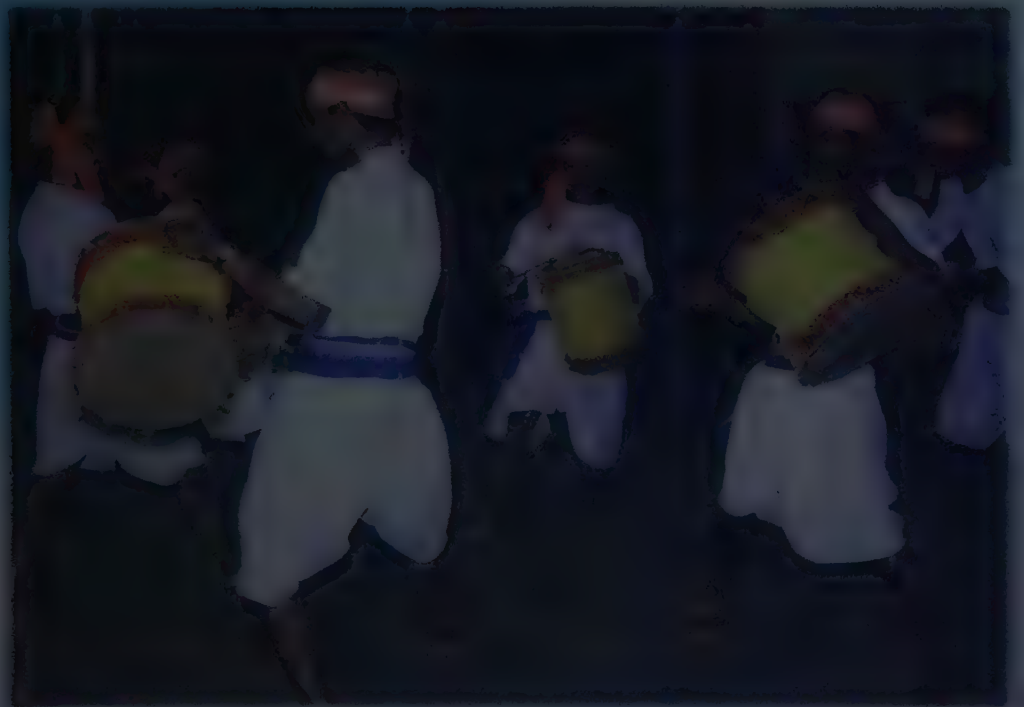
Kunmbi *Gumta* artistes - ready for performance



Gumti Khell - Kunmbis performing the Gumta



Kharvi Gumta artistes - ready for performance



Gumti Khell - Kharvis performing the Gumta



A cross-section of the Siddis



Modern Siddi children with some visitors



Siddis performing with the *Dammam*



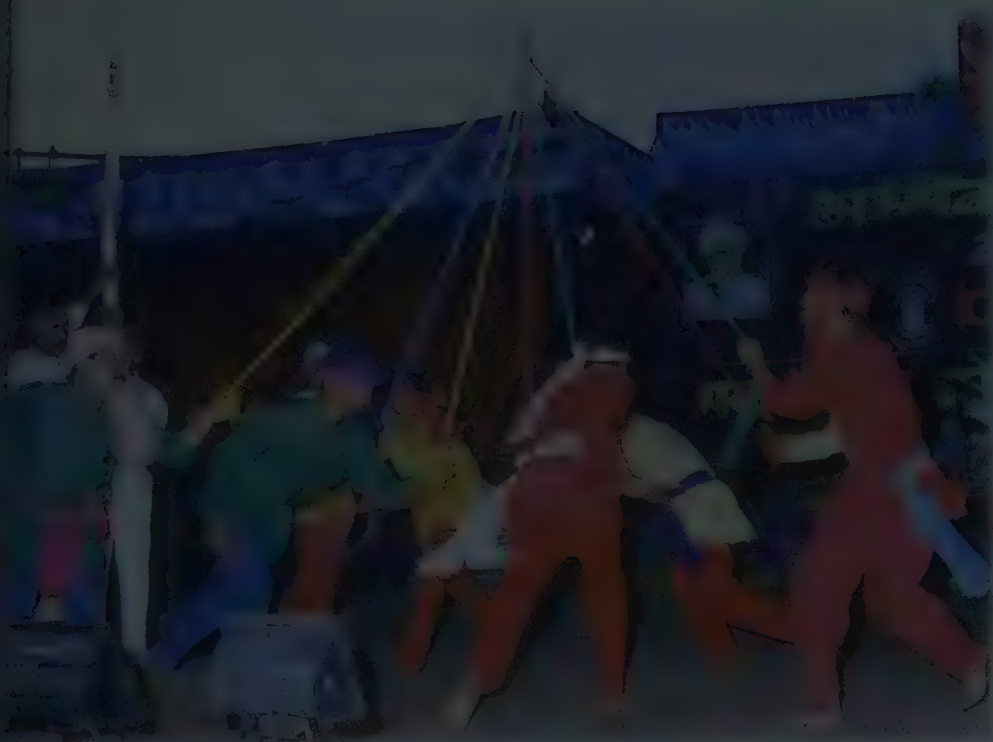
Phugdi dance by North Kanara Siddi women



The navayat folk song and the traditional *Dhap*



Tonno Mhell (stick dance) of Kharvis



Dori Khell (rope dance) of Kharvis



Dori Khell (rope dance) of Kunnbis



A child prodigy



Ujea Khell (fire dance) of Kharvis

PART III

**Konkani Brahmans
and
their music**

CHAPTER III-1

SARASWATS AND GAUD SARASWATS

A HISTORICAL INTRODUCTION

The Saraswat and the Gaud Saraswat communities have a distinct past. The Saraswats originally lived in the region between the rivers Saraswati and Drishadvati. The doab between these rivers is described in the *Rig Veda* and is referred to as *Brahmavarta* in *Manusmriti*. There is reference to the Saraswat region in *Brihat-Samhita* of Varahamihira (about 500 AD), *Markandeya Purana* and the *Bhagavata*.¹

The *shrutis* literature of the apocalyptic Vedas, the *Smritis* comprising the customs, traditions and the folklore, The *Itihasas*, the Epics, the *Puranas* and the other ancient Indian cultural sources seem to testify that around 5000 BC. in North India, somewhere on the banks of river Saraswati, lived a people of Aryan stock, who spoke and developed a language, which, like other languages, took the name of its geographical cradle - Saraswati. As for its speakers, the language contained in its vocabulary and preserved therein the existing and accumulated knowledge it symbolised that knowledge itself. It was in this language in which, in the course of the millennia, they created the *vedas*.²

¹ V.N.Kudva (Page 1)

² Prof. L.A. Rodrigues

History also records that this self-conscious people were propelled by their *elan vital* for wider horizons, kept on migrating. By 4000 BC., some of them appear to have moved to Magadha which thus came to be called *Brahma Varta* or *Arya Varta*. By 3600 BC., some of them must have descended to Kashmir and others descended the banks of the river Narmada. By 3300 BC., they moved to *Gauda Desha* and later moved to *Konkanastha*. Here the tribe of Saraswat Aryans must have settled and acquired over the passage of time, the name of place becoming Konkani or Konkani Saraswats, or Konkani.

The term Saraswat, according to some authorities, goes back to Saraswati, the sacred river and goddess of the *Rig Veda*, who is also the classical goddess of eloquence and learning. There is a mention in the *Mahabharata* as well, of a Saraswat *rishi*, born from the river Saraswati, who preserved the vedic learning during a time of severe drought. Tradition has it that our age-old ancestors had their home in Kashmir. The following daily prayer is significant in this respect:

*Namaste Sharadadevi Kashmirapuravasini,
Trahi mam prarthaye nityam vidyadanancha dehi me.*

Subsequently, it appears that they travelled southwards and settled on the banks of the river Saraswati in what was known as *Panchanada*, the modern Punjab. From here, they eventually migrated to the South and the East.

The *Sahyadri Khand* of the *Skanda Purana* states that *rishi* Parashurama travelled to the west of the Sahyadri range. Here he performed a great sacrifice and for this purpose he brought a number of Saraswat families from the north. The relevant verses of *Skanda Purana* (Chapter 1, Verses: 47-50) when translated into English are as follows:

"Thereafter, Parashurama brought 10 *munis* (Brahmins) who were residents of Trihotra in Panchagauda and established them in Gomantak at Panchakroshi, Kushasthali etc. They were brought for the purpose of *Shraddha* (anniversary of deceased relations), *Yajna* (sacrifice) and *Bhojana* (meals)."

These immigrants settled in Gomantak or Goa in what were known as *ashtagramas* comprising of 96 villages. In the early days of Aryan colonization of India, those residing in different provinces were known by the names of their respective regions. This gave rise to the ten well-known classes of Brahmins -- five belonging to northern India, known collectively as *Panchagaudas* and five belonging to southern India known as *Panchadravidas*.

The Saraswats, having come from *Panchagaudas* and stayed in the midst of the region where *Panchadravidas* were found, were known as Gaud Saraswats to indicate that they formed a part of the former and not the latter class. Some authors and thinkers believe that the theory of Saraswats coming from Gauda Pradesh (Bengal) is not correct. There are others who question the linking of the origin of Saraswats to Parashurama. All these remain as questions to be answered.³

³ The Chitrapur Saraswat census report and directory - 1956 (Page 72 & 73)

Again, as it is historically believed, there were already Brahmins of the *Panchadravida* group, south of the Vindhyas, when the Saraswats first migrated to the south. The ancestors of these Saraswats who migrated later were marked by their culture, language, *achara* and *vichara* (religious and social practices) prevailing in the south and they must have called themselves Gauda Saraswats to show that they were different from the southern group of Brahmins. (Gauda *desh* comprised Bengal and Bihar)

Of the various Saraswat communities found in north and south India, the Saraswats of Goa and the West Coast alone are known as Gauda Saraswats.⁴

Patanjali (about 150BC), who extensively commented on Panini's *sutras* of migration shows an intimate knowledge of *Uttarakshinapata*. It would therefore appear that the earliest migration of the Saraswat Brahmins to the south took place during the period between 350 BC – 150 BC.⁵

It is a known fact that the Saraswats of the south have a genetic relationship with people now living in the north – viz., in the Punjab, Kashmir, Uttar Pradesh and Gujarat.

When people forget their origins and the reasons for finding themselves far from the place of their origin, they tend to seek refuge in myths to explain their situation. Saraswats of yore did no better. And we have so many such myths narrated in chaste Sanskrit that have only succeeded in creating divisions and sub-divisions within the Saraswats.

⁴ V.N.Kudva (Pages 11 & 12)

⁵ V.N.Kudva (Page 8)

All the categories such as Saraswata, Gauda, Kanyakubja, Nagara, Mithila and Utkala and those in the south such as Dravida, Gurjara, Maharashtra, Andhra, Tuluva, Telunga and others are names of territories where they settled. *(VN.Kudva)

The Saraswats are intelligent and enterprising people who have a unique history behind them. The banks of the legendary river Saraswati was once upon a time the home of Saraswats who later migrated for various reasons - historical and otherwise - from its basin. The people who branched out from the North into Gomantak, happen to be the direct forefathers of the Saraswats in Kanara.

The Saraswats have a culture that is colourful, why one might even say unique. They are very religious. Their food habits and their diet are one of the best culinary delights of India. They perform their festivals and festivities with great pomp and gaiety. In the early part of the 20th century, even their clothing and dress was distinct and characteristic. The men would adorn themselves with *dhotis*, a shirt with a *shawl* and headgear. The womenfolk would wear the sari with a *kuchha* which was typical of women in Goa and Maharashtra.

Song and music is deeply rooted in the culture of Saraswats. Any occasion of theirs, be it religious or social, is incomplete without music. Their *bhajans* and other devotional songs are heirlooms. Their marriage songs *Hoviyo* is the common link between the Konkani people not only in Kanara but the whole region of Konkani.

They are a prosperous community and are extremely hard-working. Their joint family living in the past is on the decline and at present one can see more nuclear families.

Today, the Saraswats are among the most advanced social class. Their younger generation has gone into professional courses like medicine, engineering, business administration, computer software and so on and are doing very well in India and abroad.

In the Kanara region the contribution of Saraswats and Gaud Saraswats to Konkani music is significant. These communities along with others have endeavoured to keep the Konkani music alive down the ages. The work done by the Saraswat and the Gaud Saraswat communities in this field is not only sizeable in dimension, but has its own ethnic flavour as well. It was the GSB (Gaud Saraswat Brahmin) community which gave the first Poet Laureate to Kannada in the history of free India and its first *Rashtrakavi* in the person of Manjeshwar Govinda Pai (1883-1963). He won this title for his meritorious service to Kannada language and literature. He knew more than 22 languages, both European and Indian.⁶

Again, to our state language Kannada, the Saraswat community has offered her great sons like Panje Mangesh Rao, Dinakar Desai and others who find a mention below.

The three chapters that follow summarise the contribution of these communities to song and music:

Chapter II-2 - the Macropaedia - presents short biographies of distinguished musicians.

Chapter II-3 focuses on bhajans and kirtans.

Chapter II-4 - the Micropaedia - is more comprehensive as regards the number of entries, but the biographical treatment is restricted to a single line for each entry.

⁶ Our Poets Laureate

(Directorate of Information and Publicity, Government of Madras, 1949)

CHAPTER III-2 : MACROPAEDIA

SHORT BIOGRAPHIES OF NOTED MUSICIANS

Note: Entries in this section are presented chronologically, wherever years of birth are known. Persons whose years of birth are unascertained are listed later - and arranged alphabetically.

1. Bhatkal Appayya (fl. 18th century)

A great saint and legend, he was a *kirtankar* and a musician par excellence of the 18th century, Bhatkal Appayya Samartha had the capacity to compose songs extempore and this talent of his came into the limelight when he composed a song in honour of Basavappa Naik, ruler of Ikkeri, when the latter had come for a *darshan* of Mookambika Devi at Kollur temple. A similar incident of his spontaneous outflow is recorded even at Dharmasthala temple.

His songs have now been compiled and published by Ananta Shivaram Mudubhatkal.

2. Haridas Sowcar Narayan Bhatji (1856-1899)

Born in Mangalore in 1856 in a well-to-do priestly family, Narayan was not interested in the family profession, but had great interest in fine arts, especially dramatics.

In 1885 a famous *Kirtankar*, Krishna Bhagavat came to Mangalore to perform *kirtans*. Narayan Bhat was captivated by his performances and wanted to try his hand at performing *kirtans*. As he was a good actor, he was able to impress the audience with his *kirtans* and earned fame. He visited Bombay and other places as a *kirtankar*. He was a versatile linguist with a mastery of all southern languages including Marathi and Hindi. The Maharaja of Kolhapur was so pleased with his talents that he conferred the title *Haridas Mandalik* on him.

He passed away on November 26, 1899 but he had by then trained Gulvady Shivanand Bhat in the art of *Harikata*.

3. Varakavi Thimmiah Master (1856-1926)

Born in Battageri, Siddapur, he became a teacher and learnt Sanskrit at Kashi.

He was very active in the freedom struggle for which he had composed a lot of *Lavanis* and patriotic songs. These were inspirational and evoked patriotism and *swadeshi* sentiments in the listeners. They were sung as part of their daily routine by the activists of the freedom struggle.

He was a creative playwright and wrote more than a dozen plays on mythological and religious themes. It goes without saying that all the lyrics and songs for these plays were composed by him.

4. Mangesh Rao Ramakrishna Telang (1859-1949)

Hailing from Karwar, where he was born on August 25, 1859, Mangesh Rao was an expert sitar and veena player.

His books *Bhagavad Gita Sur* and *Sangeet Hajamat* were first published in 1885.

He was honoured by many rulers of Indian states and by the Maharaja of Mysore in 1921 who said that it was rare to come across a person so accomplished in poetry and music.

Though, while in service, he lived in Bombay, he died in his native Karwar on August 11, 1949.

5. Panje Mangesh Rao (1874-1937)

Among South Kanarites, his is an immortal name in the world of Kannada poetry. He also contributed a great deal to Konkani music with their songs and lyrics on various Konkani themes.

6. Mysore *Asthan Vidwan* Bidaram Krishnappa (1877-1931)

How many Konkani have heard of Bidaram Krishnappa? But certainly most of us have heard the name of the great *Piteelu* Chowdayya. Well, if one has heard this great name, there is a greater name and that is of Bidaram Krishnappa who was not only the *guru* of *Piteelu* Chowdayya but also the then Mysore *Asthan Vidwan*. The celebrated violinist, *Sangeeta Ratnakara* Chowdayya studied under him for 21 years.

That is why, for Konkani, it is heartening to note that one of our own musicians was the *guru* of one of the greatest exponents of Carnatic classical music.

Bidaram Krishnappa, a full-fledged Konkani, was responsible in his days for a number of classical compositions for the King's court in Mysore. Krishnappa had won not only the honours but also the admiration of all his contemporaries in the field of Carnatic classical music in and around the state of Mysore.

There is an interesting story behind the 'why' and 'how' of the name Bidaram Krishnappa.

Krishnappa's family hailed from Nandalike (South Kanara) and for professional pursuits his ancestors migrated to Mysore at the invitation of the then Maharaja, Mummadi Krishna Rajendra Wodeyar (Krishnaraja III). It is said that the Raja was highly pleased with the *yakshagana* performances staged to entertain him during his pilgrimage to Dharmasthala.

In those days, the migrants from other places who settled in Mysore were called *Bidaradavaru* by the locals, hence the term *Bidaram*.

Krishnappa was born in Mysore in 1877 and, being a Konkani, had to work and survive in a non-Konkani environment and carry on his day-to-day transactions in Kannada. After slogging in his early days, he came to serve the Maharaja's court as his *Asthan Vidwan*. It is possible that at this juncture Krishnappa wanted to prove his bona fides as a typical *Kannadiga*, which he did, by dropping his surname and adopting a prefix.

Bidaram Krishnappa became a legend of his time. He had well-built body, a superb voice, an unbeatable range and vocal style known both for its robustness and sweetness. His concerts were a rage everywhere.

Some of the titles he won were *Gayaka Shikhamni* (1905), *Yana Visharada* (1912, when he was appointed court musician), *Gayaka Shiromani* (1915). He also received other honours and valuable gifts from the Maharajas and religious heads. His last visit to South Kanara was in 1925. He died on July 29, 1931.

7. Shivanand Bhat Gulvady (1877-1957)

Shivanand Bhat Gulvady was the patriarch of a family that is notable in music circles not only in Konkani music but in other tongues as well.

Shivanand Bhat Gulvady was born in 1877 in a priestly family. As a young boy he was interested in music, wrestling, horse riding and so on. He learnt the harmonium under Honavar Dattu and tabla under Kankanady Ram Rao.

His rich resonant voice appealed to *Haridas* Narayan Bhatji who later trained him as a *kirtankar*.

As a *haridas*, Shivanand was in great demand and several organizations invited him to perform *kirtans*. He specialized in performing them in a medium which appealed to the various audiences.

An exponent of *harikatha*, and a good singer and musician, he did his bit to inculcate *bhakti* in his listeners and to promote this art-form.

He passed away on October 14, 1957 at the Ram Mandir, Car Street Mangalore, which he himself had built with the help of his admirers.

Other members of the Gulvady family will feature in the later pages of this section.

8. *Kavi Simha Kumble Narasimha Nayak* (1882-1945)

If Bolantoor Krishna Prabhu was known for his *Chandrasahsa*, Kumble Narasimha Nayak is remembered for his great play, *Savitri*. These plays of yesteryear filled the void not only in the theatre but also, more importantly, in the realm of Konkani songs. A play of those times always had an assortment of songs in it. Naturally, these songs would be written and sometimes even set to music by the same playwright, who was in most cases, a writer, director, composer and an actor all rolled into one. One such rare personality was Kumble Narasimha Nayak.

9. *M. Narasimha Kamath* (1883-1941)

A classmate of *Rashtrakavi* Govinda Pai [10], Mundkur Narasimha Kamath was a noted playwright. He composed his own songs for his plays, and set them to music. As a result these plays became popular and attracted vast crowds.

He translated Tagore's *Devi Bhuvana Mana Mohini* and *Jana Gana Mana* into Kannada. He has composed a beautiful hymn in praise of Lord Venkateshwara of Bantwal called *Vatapuradhisa Shataka*. This has 108 stanzas in true classical style and is acclaimed as one of his best compositions.

His poetic skills live on in the song *Elli Manakalukirado* - a faithful translation, perfect in metre and meaning of Tagore's popular ode "Where the mind is without fear". This is often sung as a prayer song in schools and institutions. This translated version was set to music by M. N. Kamath himself.

10. *Rashtrakavi* M. Govinda Pai (1883-1963)

Can one forget this great son of Konkani and the sheer quality of his classics? As mentioned in Chapter II-1 (page 107), Manjeshwar Govinda Pai was the first Poet Laureate to Kannada in the history of free India and its first *Rashtrakavi*. He won this title for his meritorious service to the Kannada language and literature. He was acquainted with more than 22 languages, both European and Indian.

Though M. Govinda Pai won the coveted *Rashtrakavi* title for Kannada literature, he did not forget his mother tongue and wrote many songs in Konkani. His translations of five lyrical themes of Tagore's *magnum opus*, *Gitanjali*, his own famous song *Amchem Gomant* and some verses of *Srimad Bhagavad Gita* are his major contributions to the Konkani musical field. His other Konkani writings on the epics and about our land, language and forefathers find a place of honour in Konkani literature. In his lifetime, he wrote 144 poems, 12 plays and 180 research articles. His total writings add up to around 3,500 pages of immensely valuable work of exquisite quality.

In 1949 he was conferred the title *Rashtrakavi* by the Government of Madras.

11. Bolantoor Krishna Prabhu (1885-1965)

If Konkani songs and plays are what they are today among Saraswats and Gaud Saraswats, it is because of the pioneering efforts of great persons, one of whom is Bolantoor Krishna Prabhu.

People still remember with reverence Prabhu's contribution in composing songs and above all, his famous play *Chandrasahsa* for which he had composed all the songs.

He is acknowledged as one of the great pillars on which the modern Konkani songs rest.

12. Padukone Ramanand Rao (1896-1983) and

13. Sita Devi (1902-1969)

Citizens of Mangalore living in the 1930's could not have missed the names of Ramanand Rao and his wife Sita Devi in connection with school and college variety entertainment programmes. Sita Devi was one of the first housewives to dare appear on the stage and perform in public in the days when society held orthodox views.

There was always music, dance or drama in the home of this artistic family in Mangalore which attracted many stalwarts like Dr. Kota Shivaram Karanth. The couple were very fond of classical Hindustani music. While Sita Devi was a popular singer, her husband Ramanand Rao was fond of playing the flute.

This musical couple were a great inspiration not only to their children but also to others who came into contact with them.

14. N.R. Bantwalkar (1899-1958)

Born in Bantwal in 1899, Narayan R Kamath, son of Bhagavat Ram Kamath came to be known as Master N.R. Bantwalkar. He was a born musician and Tabla maestro. He not only taught classical vocal music but was a good actor too. He established the Sri Venkataramana Swami Theatrical Company and managed it for many years. He was conferred with the title '*Charmavadya Kovida*' for his tabla playing. He passed away in 1958 at the age of 59.

15. Bangle Narayan Kamath (b. late 19th century)

A lyricist, Bangle Narayan Kamath translated the *Bhagavad Gita* into Konkani as early as 1918.

16. Ammembal Sunder Rao (1903-1999)

Born on January 1, 1903, he was educated in Mangalore and Madras to be a lawyer in which profession he was appointed a special magistrate in the British administered areas. In 1943, he was commissioned in the Judge Advocate General's Department of the Indian Air Force and then became the legal adviser to the Ministry of Commerce and Industry at Bombay.

Sunder Rao was a skilled Indian classical musician and harmonium player. He had the credit of accompanying many leading Hindustani singers. He had a sonorous voice and a striking personality and was kind-hearted, with a deep concern for fellowmen. He passed away in 1999.

17. Sunder Ram Rao Hattangadi (1906-1998)

Though he started learning Carnatic music, Sunder Ram Rao switched over to Hindustani music after hearing Khan Saheb Abdul Karim Khan.

He was trained by Lakdi Buva (Moti Singh), a disciple of Abdul Karim Khan who had settled in Mangalore. He mastered the skills of the harmonium. He provided accompaniment to several leading musicians like Bhimsen Joshi, Chidanand Nagarkar, Mallikarjun Mansoor and Vilayat Hussain. He also had mastery over the violin and *dilruba*. Many budding artistes of Mangalore sought his guidance and received it in abundance. He composed orchestral music and led the orchestras. His scholarly articles have appeared in many journals and he has given a number of lecture demonstrations. His deep study of ancient and modern treatises on Indian music made him a leading musicologist of the country.

He passed away in 1998.

18. Damodar Baliga (1908-1985)

Damodar Baliga has carved a niche for himself in the field of Konkani songs. He is the undebatable choice of many fellow community men as one of those rare scholarly figures in the field of Konkani songs and music of his times.

There was a time when the name Damodar Baliga was synonymous with Konkani songs. He was equally at ease in the fields of Kannada and English poetry and songs as well. Can one ever forget Baliga's painstaking work in translating the verses of *Rashtrakavi* Manjeshwar Govinda Pai's classic epic *Golgotha* into English during the International Eucharistic Congress held in Bombay in the year 1964? The international delegates were highly impressed by this work of Baliga's.

Such was his untiring zeal in the field of songs, poetry and music, irrespective of the language.

19. S. Krishnaraya Shenoy (b. 1908)

By profession, a Kannada Pandit and Music Teacher at Canara High School, he is an expert in leg harmonium. He composed music for M.N. Kamath's Kannada translation of *Where the Mind is without Fear* (Kannada: *Elli Mana Manakalukirado*). He has also composed music for dances and plays in Kannada and Konkani. He is also an expert in ragas and devotional songs.

He is now settled at Bangalore.

20. Dinakar Desai (1909-1982)

Hailing from Ankola, North Kanara, he is another immortal name in the world of Kannada poetry. He has also contributed a great deal to Konkani music with songs and lyrics on various Konkani themes.

One can authoritatively say that because of great bards such as Panje Mangesh Rao [5], Rashtrakavi M. Govinda Pai [10] and Dinakar Desai, Kannada poetry has been enriched. We remember them affectionately and salute them for their meritorious work.

21. Ratnakar Bhat Gulvady (1909-1983)

A musician *par-excellence*, Ratnakar was a prominent name in the family of Gulvadis. Son of Gulvady Shivanand Bhat [7] and Rama Bai, he was born in 1909 in Mangalore. He was an artiste, musician, craftsman, teacher, chemist, instrument manufacturer, radio artiste, producer of short TV features and a music director – all rolled into one.

He settled down as a music teacher and manufacturer of musical instruments. He was the one who tried many experiments on the violin and is best remembered for his innovative five stringed violin on which he used to play.

He founded Sri Samarth Sangeet Shala in 1945 and ran it successfully for over 25 years. He could play all stringed instruments, jal-tarang, harmonium and tabla. He was an authority on Hindustani *ragas*. Many of his former students are today music teachers at various places and institutions.

While in Mumbai he gave programmes for the AIR and TV. He was Music Director for a couple of Kannada films produced by Pampa Pictures, Mumbai.

He passed away on May 29, 1983.

22. Ammembal Dinaker Rao (D'Amel) (1909-1991)

Yet another fabled name on *Akashvani*, Dinaker Ammembal, popularly known as *D'Amel* to his friends, was a renowned flautist and a household name to his fans. He was very popular for his famous orchestral musical feature on *Akashvani* Bombay which made the listeners wait avidly for its broadcast. The lilting, lingering signature tune announcing the commencement of the programme of the AIR was his composition. It is played even today.

Dinker had no *guru* for himself. He was inspired by his mother and his two elder brothers, Sunder and Bhaskar Rao. When the harmonium was banned by the AIR, Dinker switched over to the metal flute and the violin. His 500 plus vocal and instrumental compositions are being broadcast even today. He has created a new *raga* called *Amel Todi*. In 1987 he was awarded fellowship of the Sangeet Research Centre.

He became a sufi-saint later in his life and had a large number of followers. He passed away on February 19, 1991.

23. K.N. Rao, Dandeli (1910-2002)

A great name of North Kanara district among the Konkani of Karnataka. Kumbhashi Narasimha (Kamath) Rao, the Konkani *Bhishma* as he was popularly known, not only works for Konkani but, It can be said, that he also breathes Konkani. If one is looking for a person working relentlessly for the cause of Konkani in North Kanara district, it is K.N. Rao, Dandeli.

A poet, lyricist and musician, he has to his credit 1001 *bhajans* of Purandardas, rendered in Konkani as *Purandara Dasali Bhajana*. His range of Konkani compositions was enormous and he was never tired of writing them. He writes not only *bhajans* but is equally at ease with other song and verse forms. His Konkani *Hari Bhakta Sara* and *Krishna Suprabhata* are popular. *Machwo* is a recent collection of 32 Konkani *Bhavageete*.

K.N. Rao is a name to respect in the Konkani movement and Konkani music. He passed away on May 27, 2002.

24. Gulvady Harishankar Rao (1912-1996)

Rao was born on June 23, 1912 in Kasargod which was then a part of the erstwhile South Kanara district. He had his education at Vittal, Mangalore and Kasargod.

He was a famed *kirtankar*. He also wrote well over 100 plays and skits in Konkani, Kannada and Tulu for which he wrote all the lyrics.

He passed away on September 3, 1996.

25. Gaurish Kaikini (b. 1913)

Gaurish Kaikini and his son Jayanth have been very creative in the field of music, drama and journalism over the years.

Gaurish Kaikini, born at Gokarn, North Kanara on September 12, 1913 served as the Director of Akashvani Dharwad and on the advisory board of AIR. He is a music teacher, journalist, translator, critic and a distinguished linguist with proficiency in many languages.

His publications include a book of poems entitled *Pavanaganga*. His radio play *Amba* has won acclaim from all over. *Meenakshi*, his collection of Konkani poems published in 1994, has won him an award from the Konkani Sahitya Academy.

He has authored over 80 books. Besides being conferred with an honorary doctorate by the Karnatak University, he has also won the Karnataka Rajyotsava Award.

26. Pandit Taranath Rao Hattangady (1915-1991)

Born in Mangalore on March 6, 1915 Taranath learnt *mridangam* as a child. At the age of seven he attended a vocal music programme by Abdul Karim Khan. Accompanying Khan on the tabla was Ustad Shamshudin Khan, a disciple of Ustad Munir Khan. Right on the spot, Taranath decided to give up *mridangam* and learn *tabla*.

Much to his disappointment, he did not get his idol Shamshudin Khan for his tabla *guru*, as the latter was under contract to the AIR. However Taranath got training from Pandit Ankola Subba Rao for about 5 years and then Shamshudin Khan agreed to take him under his care in 1937. For the next 20 years Taranath had the benefit of Khan's guidance and mastered old and rare *taals*.

He distinguished himself as a soloist and an accompanist. He served the Bharatiya Vidya Bhavan's *Sangeet Nartan Vidya Peeth*. He was honoured by the Maharajas of Kolhapur, Baroda and Sawantwadi and awarded titles.

In 1967 he went to Los Angeles, USA, to teach tabla in Pandit Ravi Shankar's school at Wesleyan University. He toured extensively in Europe, Africa and USA. He was awarded the titles *Vadan Kushal* and *Vadan Kaustubha*. He passed away on January 10, 1991.

27. G. Madhav Bhat (b. 1916)

A rare musicologist and another great name in the field of Hindustani music, Gurbur Madhav Bhat is a veteran in *Gwalior Gharana*. A *Sangeet Visharad* from All India Gandharva Mahavidyalaya Mandal, he chose to teach music and thus was born the *Saraswati Sangeet Shala* in 1950 at Bantwal. Recognizing his talent and dedication in teaching music, the late Dr. T. M. A. Pai of Manipal, invited him to start and head a school of music in Udupi-Manipal. Bhat worked in this new capacity as the Principal of the 'Academy School of Music and Fine Art' for 22 years (1958-1980).

When he was the Principal, he also served as Chief Examiner for vocal and percussion music exams for Hindustani Music. He later became Chairman of the Board of Examiners.

He was a participant in the First Music Education Seminar held in Bangalore in 1971.

After his retirement, Madhav Bhat did not quit teaching music, instead, he opened his own *Madhav Sangeet Vidyalyaya* in 1980. Even at his advanced age, his passion to inculcate classical music in the present generation still continues with the same devotion and dedication as ever.

An octogenarian, he still continues teaching music at his residence in Udupi.

He has had a galaxy of disciples right from the 1950's. To name a few, are Gurudas Shenoy, Shaila Nayak, Vani Baliga, Rekha Pai, Madhav Shenoy, Shashikala Hegde, Acharya Dwarakanath and his own nephew G.Vithaldas Bhat - all of whom are artistes of promise.

Such being the extent of his repertoire, titles and awards found their way to Madhav Bhat. Out of the many, the titles *Suprasiddha Kalavida*, *Sangeeta Kalanidhi* and *Sangeeta Vidyabhushana* are a few.

He is also the beneficiary of *Gaurav dhan* or *Masashana* from the Government of Karnataka from January 1, 1985.

28. Harekal Ramakrishna Pai ('Ramanna') (b. 1917)

Harmonium expert, musicologist and Guardian and Chief Patron of Pt. Bhimsen Joshi while the latter was in Mangalore in the late 40's.

29. Bantwal Vasudev Baliga (B.V. Baliga) (b. 1918)

A legend of our times, B.V. Baliga is a person who needs no introduction in any of the Konkani speaking communities.

He is a man of many talents - a prolific writer, journalist, singer, lyricist, composer, playwright, actor, director and a Konkani activist. Popularly known as '*Ballo Mam*' he has earned name and fame all over Kanara and elsewhere.

Baliga was born on August 13, 1918 and educated at St. Aloysius College. He passed his Intermediate in 1937. He then started his career as a journalist (1941-1946) and was the sub-editor of a Konkani paper named *Saraswat*. Later he joined *Navabarat* and again served as a sub-editor. Thus began his long journalistic career where he served Kannada literature faithfully.

As a man of music, he came into the limelight in the year 1954 when he started regular broadcasts on AIR Mysore and Bangalore. His regular programmes lasted till 1965 - an unbroken period of 11 years - during which he had an opportunity to present light music concerts at Mysore Dasara on two occasions.

As a poet and composer, *Ballo Mam* shot to fame in his early twenties when he wrote *Gita Sanchaya* Part I and Part II in 1941. He has worked on *Gita Ramayan* translating all the 18 chapters in verse form, from Marathi to Konkani. He has rendered *Srimad Bhagavadgita* into Konkani in 1984. Other works of Baliga's are *Bhajagovindam*, *Sant Tukaram* and *Gandhi Geete* which are equally popular.

His musical career reached its zenith when he composed songs (lyrics) for the Konkani movies *Tapaswini* and *Jana Mana*. He acted and wrote the songs for the former and wrote the dialogues and lyrics for the latter.

Baliga is a good singer, who performs in his own *janapada* style. He has to his credit a number of Konkani and Kannada songs written for dramas, cassettes, books, etc.

For his meritorious service in the field of Konkani Journalism, Bhavan's Journal, the famous Indian magazine has referred to him as *Konkani Sri*. His brainchild *Panchkadayi*, a Konkani Monthly, created an all time record in GSB Konkani Journalism when it celebrated its Silver Jubilee on April 19, 1992. On this occasion *Ballo Mam*, *Konkani Ballo* or *Sri Ballo* was honoured for his meritorious, dedicated and devoted service to Konkani language and literature – an honour which he richly deserved.

He has served as the president of the Karnataka Konkani Sahitya Academy. Long live *Konkani Kallo* (Jasmine) - *B.V. Ballo*

30. Pandit Acharya S.C.R. Bhat (b. 1919)

Born on March 12, 1919 at Shirali, Pandit Shukla Chandrashekhar Ramakrishna Bhat received his basic training in music from Honavar Krishna Bhat, a disciple of Ustad Kale Khan of the *Patiala Gharana*. For his advanced training his guru directed him to Dr. S.N. Ratanjankar, who also had his early training under Krishna Bhat.

Pandit S.C.R. Bhat obtained a Bachelor's degree in music with distinction in 1938 from the Marris College of Music, Lucknow winning the Bhatkhande Gold Medal.

With mastery over *swar*, *laya*, *taal* and *ragas*, Pandit S.C.R. Bhat has presented concerts for over 55 years on various platforms and *Sangeet Sammelans* all over India, including *Akashvani* and *Doordarshan*. Particular mention must be made of his contribution to the *Drupad-Dhamara* tradition. He received numerous awards and honours in recognition of his service in the field of music. A prominent one among them was the *Sur Singar Samad's* award of the title of *Sharangdev* and the coveted Tansen Award in 1993.

A modest person and a benevolent guru, S.C.R. Bhat has spread music with love and has received in abundance the respect of his innumerable disciples.

31. Pandit Chidanand Nagarkar (1919-71)

Nagarkar was a rare Konkani who was not only an exponent of Hindustani classical music but also the head of a prestigious college of music, the Music College of Bharatiya Vidya Bhavan. He was its first Principal and held the post till he passed away in May 1971.

An impressive singer, able teacher, eminent musicologist, poet and composer, Chidanand composed numerous songs and new ragas. He was second to none in composing romantic verses.

Nagarkar, with his expertise in music, guided the musical destiny of many a young Indian youth who came to study music in his college.

He received the following honours:

Gold medal for Khayal singing, Lucknow (1948)

Silver Salver from the Maharaja of Mysore (1951)

Medal and citation from the Govt of Maharashtra (1956)

Swami Haridas Sangeet Sammelan Award (1957)

Silver plaque from Bharatiya Vidya Bhavan (1966)

Honoured and presented with a plaque by the *Sur Sringar Samsad* and a host of others.

32. Mohan Nadkarni (b. 1920)

A keen student of music, Sanskrit, ancient history and culture, Mohan is considered the doyen among music critics. He is considered to be the first critic of Hindustani music to write for the English press. His first article appeared in *The Times of India* on October 3, 1948.

He hails from a musical family and has to his credit three books, over 750 articles and more than 500 reviews. It was he who compiled *Global Directory of Indian Classical Musicians and Dancers*.

He was awarded the *Kala Shastra Award* by Karnataka Sangeet Natya Academy in 1998.

33. M. Narayan Pai (b. 1920)

Another noted Hindustani musician of Mangalore and a very good dramatist, Narayan Pai is well remembered for his marvellous performances in female characters on stage. Pai excelled as a singer too.

He taught classical music and was a guru to many renowned artistes.

34. Sita Kagal (b. 1921)

Born on April 13, 1921, the daughter of Indira Mavinkurve, Sita became a noted sitar artiste and a B.A. (Hons) of her times. She had her music lessons from the great masters like Dasharath Bhuvamale, Vinayak Rao Patwardhan, Hirabai Barodekar and Sawai Gandarva.

At the tender age of 13, Sita won the first place in the All India Level Music Competition (1934) and there was no looking back thereafter.

She is an exponent of the *Kirana Gharana* and has held concerts at various places like Pune, Mysore, Bangalore, Mangalore and Kerala. Her broadcasts have been aired from AIR stations in Pune, Jalandhar, Indore, Jammu and Delhi.

She has cut discs with HMV and has been a TV artiste of Bangalore *Kendra* from the time she started living in the garden city.

35. Kateel Govinda Pai (b. 1921)

A B.A., B.T., he is most senior person in the field of *bhajans* in South Kanara. He was the headmaster of Cascia High School. He started singing *bhajans* at the age of 19 and at present, though an octogenerian, he still finds time and energy to participate in *bhajan* programmes.

36. N. Ramdas Kamath (b. 1922)

Nileshwar Ramdas Kamath is a B.A., B.T. of the early Forties.

He is a master of *Jal-Tarang* and a pupil of great musicians like Mangesh Rao Govekar and Bhimsen Joshi.

He is adept on the harmonium and is the harmonium accompanist to his *gurus* and other well-known vocalists like Chidananda Nagarkar and Vinayak Thoravee.

In 1984-85 he was honoured by the Karnataka Sangeet Nritya Academy.

37. Kausalya Manjeshwar (b. 1922)

Born on May 9, 1922 she became a doyen among Saraswat lady musicians. Her mother was her first teacher and then she learnt classical music from D.R. Nimbargi and later from Pandit Gajanan Rao Joshi. From 1953, Kausalya received advanced training from the great Padma Bhushan Moghu Bai Kurdikar, a musician of *Atrauli-Jaipur Gharana*.

Kausalya soon became a renowned vocalist. She evolved her own norm of holding concerts only with her *guru's* permission because of her firm belief in *guru-shishya parampara*.

Her fame has spread not only in Karnataka, but even in the metropolitan cities of India. A noble soul always striving hard for the cause of music, Kausalya Manjeshwar sings not only in Konkani, but may be better known in Hindi and Marathi circles for her rendition of *thumris* and *Mira bhajans*. Gifted with an enchanting voice, she spares no pains to carry the fame of Konkani wherever she goes.

Kausalya has dedicated herself to the traditional style for the sake of art. She believes in getting personal satisfaction rather than publicity. Honoured by several organizations and institutions, she has given several free performances all over India. Her husband, Dinker Manjeshwar, is also a noted and gifted musician and this musical couple has always loved and treasured their mother-tongue Konkani.

38. Pandit Devendra Murdeshwar (1923-2000)

Born in 1923 in Karwar, young Devendra was very keen on pursuing musical studies under some great masters. He learnt tabla under Ahmad Hussain Khan and the flute (*bansuri*) from Pandit Pannalal Ghosh. The latter, a great flute maestro, taught Devendra the best of music and bequeathed his art to his worthy disciple.

Murdeshwar travelled widely in India and abroad. He was an 'A' grade artiste of the AIR and TV. He was the recipient of many awards including the National Award of The Kendriya Natak Akademi. He died on January 29, 2000.

39. N. Vithal Nayak (b. 1923)

N. Vithal Nayak of Car Street, Mangalore popularly known as *Vitappi* is a celebrated name in *bhajans*. He has been serving the *Veera Venkatesha Bhajana Mandali* for the past 57 years. He is the *guru* of many a singer and has travelled and performed with his troupe all over India.

40. V.G. Karnad (b. 1925)

Venkat Subba Rao Ganesh Rao Karnad – 'Narahari' to his friends — was born on September 22, 1925 at Mulky. He was brought up in an atmosphere where soulful songs of Purandar Das and other saints were sung everyday. As a young boy he was influenced by the renditions of flute wizard Palladam Sanjiva Rao and decided to be a flutist.

Pandit Pannalal Ghosh accepted him as his *shishya* in 1949. Expert guidance and rigorous practice made him an accomplished artiste. He has given a number of performances for radio and TV. His performance at *Sur Sringar Samisad* in 1958 was highly appreciated. He went on a concert tour of European countries in 1960 and then to USA to guide a few flute aspirants there. His wife Meera is a noted singer of the *Kirana Gharana* and together they make a very good musical couple.

41. Suguna Chandavarkar (b. 1926)

A radio artiste and a vocalist of repute, she is affiliated to *Gwalior* and *Kirana Gharanas*. During her prime years - mainly the late 1940's, 50's and 60's -- her songs and recordings used to captivate audiences everywhere. She has broadcast over many stations of AIR, mainly from Dharwad, Bangalore, Bombay, Delhi, Nagpur, Jalgaon and Aurangabad. She now resides at Bagalkot.

42. Harihar Rao Hattangadi (b. 1926)

A favourite disciple of Pandit Ravi Shankar, Harihar Rao received an intensive training and was awarded a Fulbright Scholarship and went to the USA. He secured a doctorate in music from Los Angeles. For some time he looked after *Kinnara*, the music school founded by Ravi Shankar in California. He is a leading figure in the international music world. He is a person to reckon with, in international music circles. His American wife, Paula, is also a musicologist.

3. Pandit Dinker Kaikini (b. 1927)

Born in 1927, Dinker, at the age of seven, was placed under the tutelage of Pandit Kerekatte Nagesh Rao, an exponent of the *Patiala Gharana*. However it was Pandit Ratnanjankar, a great musicologist, who moulded him into a very talented musician.

Endowed with a voice that is rich and full in the lower, middle and the top registers, Pandit Kaikini is one of the high-ranking musicians with the versatility to shape anything from *Drupad*, *Dhamar* and *Khayal* to *Tappa*, *Thumri* and *Bhajan* into marvels.

He has visited several countries under the aegis of the Government of India to popularize the traditions of our music. For many years he headed the AIR Delhi, as producer. He was the Principal of the Bharatiya Vidya Bhavan's *Sangeet Nartan Shiksha Peeth* in Bombay.

He had the great privilege of teaching the members of the Indian Parliament including Prime Minister Pandit Jawaharlal Nehru and President Dr. S. Radhakrishnan to sing *Vande Mataram* and *Jana Gana Mana* to perfection.

44. Arkul Srinivas Shenoy (b. 1927)

A renowned singer in Hindustani style, Arkul Srinivas Shenoy was a disciple of Laxman Bua Jaipurvale. He not only made a name for himself but left behind a legacy of his excellent disciples in the field of Music.

45. Hosad Babuti Nayak, Honavar (b. 1928)

A theatre titan, Babuti Nayak is mentioned here for being a lyricist for his own plays. He is also well-known for his *Natya Sangeeta*.

46. Bolwar Madhav Nayak (b. 1928)

Another famed singer from the Nayak clan, Madhav Nayak is a Hindustani classical performer of South Kanara District. He is well-known for his solo concerts.

47. Radha Sujeer (b. 1928)

Radha has the privilege of being the first disciple of Rama Rao Nayak. She belongs to the *Agra Gharana*. Playing harmonium and taking part in concerts is her passion. She has accompanied other artistes on the harmonium. Her regular broadcasts were from AIR Mysore, Hyderabad and Bangalore.

She has now settled in Bangalore.

48. Lalita Shivaram Ubhayakar (b. 1928)

A renowned Hindustani singer of *Agra Gharana*, she has some rare distinctions to her credit.

Probably, she is the first Saraswat lady to perform in the presence of Yehudi Menuhin at the Indian Institute of World Culture.

She had participated in the All India level *Sangeetotsava* under the auspices of Gandharva Mahavidyalaya. She also took part in the *Tansen Utsav* at Calcutta, state-level *Sangeetotsava* and *Melhil* held at Bombay and in the *Akashvani* national-level concerts.

An AIR (All India Radio) artiste from 1960, she has travelled to Russia and other countries. She was a member of *Sangeet Natak Academy* and lives in Bangalore at present.

Some of the titles bestowed on her are *Karnataka Kalatilaka* by the Sangeet Nrutya Academy and *Kalatilaka* by the Karnataka Music and Dance Academy.

49. N. B. Kamath (b. 1932)

A teacher by profession, who later became a headmaster, Kamath is a staunch Konkani lover. An ardent follower and *Shishya* of Dinakar Desai he, like his *guru*, spared no pains in popularising poems and songs among children whom he groomed, taught and disciplined. Kamath with a sense of duty inculcated in these young minds, the love for Konkani songs and music. He has written lyrics for many Konkani songs. His book, *Moga Mogare*, on Konkani songs, dialogues and poetry, was published in 1992. This is one among his 17 publications in Konkani and Kannada, wherein his love for Konkani songs and poetry is depicted.

50. Mahendra Kishore (b. 1932)

This protege of J. V. Bhawe, D. S. Garud and Ramarao Nayak hails from Kumta (North Kanara).

He is a cinema and radio artiste. He has presented his concerts in South Kanara and North Kanara districts, viz., in Mangalore, Udupi, Kasargod and his home town Kumta and also in places like Kanhangad and Calicut in the neighbouring state of Kerala.

He now resides at Bangalore and has been a member of *Sangeet Natak Akademi*.

51. Katpadi Gopalkrishna Shanbhogue (b. 1932)

Hailing from Kundapura, Gopalkrishna Shanbhogue is a self-trained musician. His interest is in classical Hindustani music. He is also a poet, lyricist and a singer and has given many public performances of *Sugam Sangeet* during *Kavi Sammelans*.

52. Gauri Panduranga Shenoy (b. 1932)

Hailing from Padubidri, she is the daughter of Devaraya Kamath, who was the headmaster of a school at Mulki. At the age of 16, she completed her senior grade in Carnatic Music (1948) and then did her *Vidvat* in 1972 with a second rank in Karnataka State.

She has served Kalaniketan, an institution fostering music and dance, as its president for 20 years.

She now resides in Belgaum.

53. Dr. Rajeev Taranath (b. 1932)

Hailed as a prodigy in Hindustani vocal music Rajeev Taranath was a concert and AIR artiste before he was 20. Today Dr. Rajeev Taranath is among the foremost Sarod players in India. A distinguished disciple of the great maestro Ustad Ali Akbar Khan, Rajeev took to the Sarod when he was past 20.

He has travelled widely in India and abroad to Australia, Yemen, USA and Europe as a concert artiste, composer, music director and teacher of music. He has composed music for films in Kannada, Malayalam and English. His scores for *Kanchanaseeta* (Malayalam) and *Samskara* (Kannada) set a new trend in film music and have won him awards at national and international film festivals.

Dr. Rajeev Taranath, earlier a Ford Foundation scholar (1989 to 1992) is now a visting professor of Indian music in the prestigious California Institute of Performing Arts.

54. A. Gopalkrishna Mallya (b. 1933)

A well-known name from Karkala (South Kanara), A. Gopalkrishna Mallya taught music at Karkala and Moodbidri Colleges. He studied under Atma Ram and Hira Bai Barodekar.

An expert harmonium accompanist, he has performed with many renowned vocalists like Mangesh Rao Govekar, Sonubai and Vinayak Thoravee.

55. Vasant Raghunath Karnad (b. 1934)

Born on 1st March 1934, Vasant R. Karnad has been a competent violinist from the age of 16. He secured the first prize in the Inter University Youth festivals held in New Delhi, in 1956 and 1957.

In 1985, he began taking lessons in Hindustani Classical Vocal music from Pandit Dhondutai Kulkarni. He is also a well-known music critic and has given lecture-cum-demonstrations in Hindustani classical music at various places. He is now settled in Dharwad.

56. Jyotsna Krishnanand Kamath (b. 1937)

Born in Kumta, Jyotsna Kamath is a talented singer and folklorist. She has served as the station director of AIR Bangalore.

57. Anuradha B. Dhareshwar (b. 1938)

Having her initial training from her mother, the late Umabai Gangoli, Anuradha Dhareshwar has been performing in school and on All India Radio since childhood. She then took her training from Ramchandra Dixit Jantli of Hubli. She worked as a music teacher at the Basel Mission Girls High School, Dharwad for nine years and then served All India Radio as a *Vividh Bharati* announcer for 30 years. While working, she did her B.A. in music. She is a Hindustani Vocalist of repute and has given performances all over India.

She received the 'Karnatak Kala Tilak Award' from the Karnatak Sangeet and Nritya Academy for the year 1988-89. She got the 'Rajyotsava Award' in 1995. The 'Konkani Sugama Sangeet Award' came to her in 1997 and to top it all, she received the 'Sant Shishunal Sharif Award' for the year 1998-99, which included a cash prize of Rupees one lakh.

Ashok-Charan and the Mallya Family

- 58. Ashok Mallya (b. 1939)
- 59. Charan Mallya (b. 1947)
- 60. Tagore Das Mallya (b. 1952)
- 61. Renukumar Mallya (b. 1953)
- 62. Randhir Mallya (1960-2003)

The name Ashok-Charan today is so widely known that if they are addressed by their family names – as Ashok Kumar Mallya and Charan Kumar Mallya – hardly anyone will identify this famous duo.

These two brothers from the Mallya family collaborated and started their musical career in 1958. For 13 years, that is, till 1970, they were busy giving music concerts and performances all over the district. In 1970 they ventured out in a big way and staged their first 'Ashok-Charan Nite'. To give a stage performance of this magnitude, they required the back-up of a full orchestra, which by then they had built up, piece by piece.

Ashok is a good musician and specializes in playing the keyboards while Charan, the 'soul' behind the orchestra, not only plays the keyboards, but is also a master on strings. His first love among the stringed instruments is the mandolin. The later years saw 'Ashok Charan' becoming a household name in Kanara and Karnataka. They have successfully staged more than 500 shows all over India, including the big cities of Mumbai, Bangalore, Thiruvananthapuram and others. Out of these, 113 shows were staged in their home town Mangalore alone. By this time, they had tried a hand at film music and to date they have directed music for 11 films which is a record in itself.

These 11 films are:

<i>Sarpa Sankale</i>	(Tulu)
<i>Kaasdaye Kandane</i>	"
<i>Bolli Tota</i>	"
<i>Mokeda Bale</i>	"
<i>Satya Olundu</i>	"
<i>Poota Pooje</i>	"
<i>Badkda Bile</i>	"
<i>Bangaar Patler</i>	"
<i>Nyayogad Enna Badk</i>	"
<i>September 8</i>	"
<i>Appu</i>	(Kannada)

One can find the name of Ashok-Charan on many *bhakti geete* and *bhavageete* cassettes. They have directed music for hundreds of songs, some of which have been released on cassettes.

Their group has given performances even in the Middle East. These two brothers have also given music individually for many plays which now number in hundreds. Besides, they have conducted music for *Nite* programmes of other renowned artistes in Konkani and other languages.

'Ashok-Charan' are indeed the 'fixed assets' of the GSB community in Kanara.

Details of the younger Mallya brothers will feature later in this chapter.

63. Krishnananda Appa Bhat (b. 1942)

Popularly known as Appa Bhat, he hails from Siddapur. A post-graduate and a Hindi scholar, he is one of the best singers and a musicologist. He is also known for his translation of Basaveshwaras *Vachanas*.

64. Lalita J. Rao (b. 1943)

Born in 1943, Lalita had her professional education (Masters in Engineering) in Canada. Though she was trained to be an engineer, she entered the field of Hindustani Music specialising in the *Agra Gharana*. She was an ardent pupil of Rama Rao Nayak, Dinakar Kaikini and Kaadim Hussain Khan.

Besides being a radio and TV artiste, she has presented her musical talent in India and abroad during her concerts held in Bombay, Chandigarh, Delhi, Bangalore, London, U.S.A. and Canada. She is one of the founders of *Saaajan Milaap* and an Honorary Professor of Music at Bombay University. Currently she is living in Delhi.

65. N. Gurudutt Kamath (b. 1944)

Son of the late Ananth Kamath, he was a disciple of Pandit D. S. Garud and has passed music examinations from *Gandharva Mahavidyalaya* and *Karnataka Rajya Vidyabhyasa Mandali*.

He specializes in percussion and is a tabla *saathi* to many artistes of repute.

He has been on musical tours abroad in the eighties (1982 and 1986) with Dr. Vasant Kavali and has toured France and England as tabla *saathi*. He has now settled in Bangalore.

66. Vasanti R. Nayak (b. 1944)

Another versatile Konkani artiste of our times, Vasanti R. Nayak has made a name for herself in Konkani songs and singing. A *Vidwat* in Hindustani classical music, she is a regular artiste on the All India Radio which has broadcast many of her songs from Bangalore, Dharwad, Kozhikode and Mangalore. She specializes in *Bhakti Geete* programmes of AIR and has also given solo performances in this field. In May 1992, she earned the unique distinction of being the first Konkani woman to telecast *Konkani Bhavageete* over Bangalore Doordarshan.

She has brought out 6 audio cassettes and has given more than 600 public performances.

Her awards and titles include :

Karnataka Rajyotsava District Award - 1997

Konkani Sahitya Academy Award - 1998

Sangeet Sugandhi - 1993

Gana Kogile

Gana Shree - 1998

67. Dr. Geeta S. Padubidri (b. 1944)

A Hindi teacher by profession, Dr. Geeta is a *Sangeet Visharad*, sings light music and loves to sing Bhajans.

She now resides at Bangalore with her IAF husband, Wing Commander Dr. S.S. Padubidri, who is a Konkani enthusiast and activist.

68. Pandit Omkarnath Gulvady (b. 1945)

Born on March 2, 1945 he is the grandson of Shivanand Bhat Gulvady [7].

Having made waves as a distinguished tabla player in Mumbai, he is a TV and radio artiste as well. He is held in high esteem as a tabla teacher and *pandit*. He has the distinction of being an accompanist to artistes such as Pandit Bhimsen Joshi, Kishori Amonkar, Parveen Sultana, Asha Bhonsle and others, for their musical programmes, and is a highly sought-after tabla accompanist in musical circles. His uncle, Ratnakar Bhat Gulvady [20] was his inspiration and guiding spirit in music.

Pandit Taranathji, a world renowned tabla maestro, moulded young Omkar into a refined *tablaji*. To date, Omkar on his tabla has accompanied almost all the top musicians of India in over a hundred cassettes, CD's and videos under many prestigious banners. He has participated in major *Sangeet Sammelans* of India and has toured the USA, UK, Afghanistan, the Middle East and Europe on musical concerts.

Omkar is an A-grade musician of AIR and appears regularly on TV.

He was one of the members chosen for the archival project at the Washington University in the years 1993 and 1997. He has now won the Lifetime Achievement Award in tabla from the Konkani Association of the USA on July 4, 2000.

69. Lalita H. Kaikini (b. 1945)

A *Sangeeta-Visharada* from Gandharva Mahavidyalaya, she was a disciple of Chidananda Nagarkar. She specializes in *Agra Gharana* and has presented her concerts in the metropolitan cities of India. She is a dedicated music teacher and has been running a music school named after herself as *Lalita Music School*, since 1972. She now resides in Bangalore.

70. Vittappa Kamath (b. 1946)

Though a businessman by profession, Kamath is a sitar exponent who has made a name in music circles. He is a protege of Gulvady Ratnakar Bhat and Balekhan both of whom were responsible for Kamath's ascent in his musical career.

71. Gourang Kodical (b. 1946)

Born on September 28, 1946 as the son of a musical couple, Gourang learnt under Pandit Shashi Bellare and Pandit D. S. Garud and gave his maiden public performance at the age of eight.

His advanced training in tabla was under *tabla nawaz* Ustad Shaikh Dawood from 1960 to 1972.

His father was a tabla artiste and mother was a good vocalist who also played the sitar.

Gourang is a Radio and TV artiste having a number of recordings to his credit. He is a renowned tabla *saathi* and has toured Canada, England, USA, Singapore, Malaysia, Indonesia and Bangladesh with musicians like Pandit Dinker Kaikini and Pandit Devendra Murdeshwar.

He is a founder member and honorary secretary of *Sursagar*, a very active and thriving music *sabha* in Bangalore, established in 1982.

72. Jayashree Nayak Ekambi (b. 1946)

A folklore enthusiast, Jayashree Nayak has a large collection of Konkani *Hoviyos* and childrens' songs which is a real treasure. She is a poet and lyricist whose literary works have been published in various magazines.

73. Pandit Sadanand Naiampalli (b. 1946)

Born in a family of music-lovers on November 20, 1946 Sadanand was hailed as a child prodigy. He won the President's Award (AIR) in the National Level Competition held in 1963.

At the tender age of 17, he was selected by the Government of India, and by UNESCO, to tour Europe. Thereafter, he had many occasions to tour Europe, the Middle East and the US, on musical missions.

He has accompanied a number of top musicians at live concerts and in cassettes and LP records. He is an A-grade artiste on the AIR and TV. It is a scintillating experience to hear *tabla bols* cascading from his nimble fingers with elan.

Though he holds a degree of Bachelor of Engineering (Metallurgy) with a first class and distinction, Sadanand has opted for music and has devised four new *taals* viz., *Shani*, *Nand*, *Arpan* and *Ada Shut Taal* of seven-and-a-half, eight-and-a-half, nine-and-a-half and ten-and-a-half beats respectively, which is proof of the profundity of his knowledge and mastery over music.

74. Anuradha G. Deshpande (b. 1947)

Though having her roots in Kanara, Anuradha Deshpande was born in Belgaum and has settled in Kittur. She is a student of Rango Narayana Mosali and B.H.N. Inamdar. She has passed her *Vidvat* level examination.

A renowned Hindustani vocalist, she now teaches music at the Sharada Sangeet Vidyalaya, Kittur.

75. Charan Mallya (b. 1947)

See Ashok-Charan and the Mallya Family: page 136.

76. Mangaldas Gulvady (b. 1947)

A very popular musician for dramas and light music concerts, Mangaldas Gulvady is another grandson of Shivanand Bhat Gulvady [7]. A noted tabla player and chip off the old block, one can find him accompanying various artistes at their concerts.

He is the younger brother of Omkarnath and takes pleasure in playing the tabla for singers and stage artistes in *Bhakti Geeta* programmes as well.

77. M.S. Kamath (b. 1948)

Kamath hails from Mangalore and now lives in Dharwad. He trained under Mangesh Rao Goekar, R.N. Joshi Bua, Basavaraj Rajaguru and Vasant Kanakapura. He belongs to the *Kirana Gwalior Gharana*.

He has won an award from AIR Dharwad for his superb performance.

Kamath is a solo performer and has given a number of programmes all over the southern states. They include his TV appearances as well. He is also remembered for his singing with the popular Ashok-Charan group of Mangalore.

78. Maruti Nayak Devanalli (b. 1949)

Another popular name from Sirsi, Maruti Nayak is a poet and lyricist whose Konkani songs and poems have been published in various newspapers and magazines.

79. K. Upendra Bhat (b. 1949)

A disciple of Pandit Bhimsen Joshi, K. Upendra Bhat has won wide appreciation as the young vocalist of *Kirana Gharana*. He was initiated into music by Sangeet Vidwan Narayan Pai of Mangalore. He holds a Master's Degree in Music (*Sangeeta Alankar*) awarded by Akhil Bharatiya Gandharv Mahavidyalaya, Mumbai. He has many awards to his credit, including the prestigious *Sur Mani* by Sur Singar Samsad, the latest being the title *Sangeeta Kalashree* conferred on him by Srinivasa Pathashala Association, Mangalore on Oct 19, 2002.

Upendra Bhat is an exponent of *Gita Ramayan* and has toured India presenting his programmes. He is a television artiste and a quality conscious Hindustani style singer. His songs in Marathi, Hindi, Konkani and Kannada bear ample testimony to his versatility. His *mehfils* are a treat to both the cognoscenti and laymen, thanks to his captivating style. He has performed in the US and other parts of the world.

80. T. Ranga Pai (b. 1949)

Born and brought up at Udupi and Manipal, Tonse Ranga Pai was initiated into music by his mother at an early age. He groomed himself into a fine tabla player having his training from academy schools of music and fine arts at Udupi. He secured a I class and II rank in the *Vidwat* Grade Examination in tabla conducted by the Government of Karnataka. He then did his Masters securing a I class with distinction in the Sangeet Visharad Examination conducted by Akhil Bharat Gandharva Mahavidyalaya Mandal, Miraj.

He has accompanied many senior artistes on tabla and violin. He is a keen listener, performer and an organizer of Indian Classical Music Concerts. He has been honoured by cultural associations and service clubs for his significant contribution to the cultural environment of the region.

Currently he does a fine balancing act by being the President of Sangeet Sabha, Udupi and working as Deputy Registrar of 'MAHE', Deemed University, Manipal.

81. Anil Pai Sirsi (b. 1951)

Yet another name in the field of Konkani songs and plays from North Kanara is that of Anil Pai. He has composed more than 200 songs which have become popular. They have been well-used to adorn his plays numbering well over twenty five.

His contribution to Konkani songs, music and drama has spanned well over thirty years.

82. Tagore Das Mallya (b. 1952)

After Ashok-Charan (see page 136), next in line in the famous Mallya family is Tagore Das who, for his fans, is Tagore for short. He is not only a classy singer but his voice is compared with that of the late Mohammed Rafi.

Capitalizing on this unique talent, Tagore has successfully staged more than 50 programmes entitled *Ek Shaam Rafi Ke Naam* exclusively featuring the songs of Rafi. His fans go crazy when he belts out nostalgic Rafi numbers. This has also earned him popularity in the states of Kerala and Maharashtra. In Tagore, we have our dear Mohammed Rafi living and singing for us his immortal melodies.

83. Vasudev B. Shanbhag (b. 1952)

Hailing from Sirsi, Vasudev Shanbhag is a poet, lyricist and a playwright.

His operas *Srikrishna Parijata* and *Natya Shakuntala* have been telecast by Bangalore Doordarshan. They have been performed at various places many times. His radio plays and numerous songs for Konkani plays and *Bhavageete* have become very popular. He has published a book named *Bhavasangama* containing Konkani songs in 1995 and his cassette called *Guru Vandana* was released in 1996.

He has now written the story and all the lyrics for and acted in a Konkani feature film, *Jeevanancho Khell*, produced by Subrahmanya Swami Films, Bangalore. Currently, he is a member of the Karnataka Konkani Sahitya Academy.

84. Jayant Kaikini (b. 1953)

Jayant Kaikini and his father Gaurish [25] have been very creative in the field of music, drama and journalism over the years.

Jayant has naturally inherited the talents of his father and is a musician of repute, besides being a journalist, columnist and a playwright.

Jayant shot to fame when his book *Rangadindashtu Doora* won an award from the Kannada Sahitya Academy. Three of his other works - an anthology of poems and two collections of stories - have also won Academy Awards. His works in poetry alone include *Koti Teertha*, *Shravana Madhyahna* and *Neeli Malle*.

Jayant is involved with the famous *Nilakanteshwara Nataka Sangha* (Ni Na San) theatre group of Heggodu and trains theatre aspirants on an honorary basis. He has to his credit Kannada operas *Hu Hudugi* and *Chalisuttiruva Chandira* and has worked as art director for the film *Mooru Darigalu*.

85. Renukumar Mallya (b. 1953)

Popularly known as 'Renuk', he is a renowned percussionist of South Kanara. He is at ease on the conga drums as well as on the *dholak*. He also plays the keyboards. Renuk is a promising young musician.

For further details of the Mallya family, see page 136.

86. Koodla Anandu M. Shanbhag (b. 1953)

A Konkani enthusiast and activist, Anandu Shanbhag hails from Koodla in Honavar Taluk.

He is a regular AIR artiste specializing in radio plays for which he writes the lyrics. His interest in folklore made him publish *Hoviyo* in book form containing over a thousand folk songs. He has contributed his talent for a video cassette *Adkatrintule Phoppal*.

87. H. Raghavendra Rao (b. 1954)

A *vidwan* of Carnatic classical music, Rao specializes in *Bhava Geete*. He is a B-Grade auditioned artiste of AIR, Mangalore. He has given more than 150 stage shows and has brought out one song book named *Namana*. His songs are broadcast from AIR Mangalore and he has sung as a playback singer for dances and dramas. He has composed over 50 songs in Konkani.

Rao is a teacher at Canara High School, Dongerkery, Mangalore and a member of Karnataka Konkani Sahitya Academy.

88. Anand Murdeshwar (1957-2002)

Hailing from a musical family Anand was born in 1957 and brought up in a musical atmosphere inheriting music from his grandfather, the late Pannalal Ghosh, and father Devendra Murdeshwar. Though initially attracted to tabla playing, Anand evinced keen interest in flute during his teens. He switched on to playing the special flute, an innovation of his grandfather, which has a seventh hole, technically bridging the lower and upper octaves.

Anand achieved a place of pride among the younger generation of flautists and has performed throughout the country and abroad at places like Italy, Madagascar and Seychelles. He had won the *Surmani* award and the first prize in flute playing in the AIR music competition.

Anand passed away in April 2002.

89. Puttur Narasimha Nayak (b. 1958)

Born on December 26, 1958, Puttur Narasimha Nayak is a household name in Kanara and Karnataka music circles. It may not be wrong to say that Nayak is the State Singer of Karnataka. In fact, he was awarded this honour by the Government of Karnataka as the Best Singer of Karnataka State.

Narasimha Nayak has not only lived up to these expectations but has excelled year after year. Today, he has more than 200-odd cassettes to his credit. His cassettes of *Bhakti Geetas* are so popular that they are played at almost every religious function. He is always at ease and is well-known for his rendering of themes other than *Bhakti*. He has earned a name as a playback singer in films. Bilingual popularity, which many cannot attain, has come his way. He has tried his hand at *ghazal* singing also. Yet, with all this name and fame in film and light music, Puttur Narasimha Nayak is custom-made for *Bhakti Geeta* concerts in which he mesmerizes his audiences and strikes a devotional chord in their hearts.

90. Randhir Mallya (1960-2003)

Randhir, though the youngest of all the brothers in the well-known Mallya family (see page 136), made it 'big' on the music scene. Like his elder brothers, Ashok and Charan, he organized and conducted *Nite* programmes. He was one of the leading keyboard players and like his brothers, kept the name of the Mallya family flying high!

91. Kochikar Devadas Pai (b. 1962)

Born on February 15, 1962, Devadas Pai is a self-trained musician, and has today become a sitar player of repute. He started playing the sitar in 1982 and prefers playing light music, *bhajans* and some chosen *ragas* of Hindustani and Carnatic music.

From 1993 he has given his *sitar seva* at various temples during festivals. In recognition of this he was honoured as *vidwan* in 1995 at Dharmastala.

Other awards won by him are *Sangeet Surabhi* (1996) and *Sangeet Visharad* (1998). Many *Swamijis* have honoured and blessed him for his dedicated service.

92. Muralidhar Kamath (b. 1963)

A versatile musician among the younger generation, Murali as he is commonly known, is a percussionist. He plays the tabla, drums and conga drums. Of late, he has taken to singing and playing the keyboards for musical programmes. Currently he is busy directing music for a *Tulu TV Serial*.

In 2003, he brought out a cassette/CD album called *Kundla Boila*.

93. Narendra Nayak (b. 1964)

Born on June 9, 1964, Narendra Nayak is a leading academic of Mangalore and the Principal of Expert Coaching Classes. He is also an accomplished singer and harmonium player of Hindustani Classical and Light Music. He is an accompanist on the harmonium for renowned vocalists. He has performed with many a top-class musician in and outside Mangalore. He is a regular accompanist to Pandit Upendra Bhat and to Puttur Narasimha Nayak.

94. Yogesh Samsi Kaikini (b. 1968)

Yogesh is the son of the renowned vocalists Pandit Dinkar Kaikini and Shashikala Kaikini.

Born in 1968 he was initiated into tabla by his father at the tender age of six. He continued his learning under the able guidance of Pandit H. Taranath Rao and, since the age of ten, has been under the gifted tutelage of Ustad Allah Rakha Khan.

He is an A grade artiste of AIR and Doordarshan and has performed all over India as well as in Europe, USA, Canada, Japan and South Africa. Special mention must be made of his performances in Germany and Paris and at the Tabla workshop conducted in the Shinshu University in Japan.

95. Vinayak Pundalik Prabhu (b. 1970)

Born in 1970 Vinayak Pundalik Prabhu was attracted towards music right from his childhood days. He learnt the tabla from his father Pundalik Prabhu who himself is a popular vocalist and tabla player.

Vinayak belongs to the *Kirana Gharana* and has developed his own individual style of singing. He is a graded artiste on the AIR and recipient of a gold medal in Hindustani classical vocal music competition.

96. Raghavendra V. Baliga (b. 1972)

Born in 1972, Raghavendra had his initial music training from his mother Susheela V. Baliga and then from music maestros Parashuram Haldipur and Pandit Malharrao Kulkarni. He then learnt the piano from Sir Robert Coria.

Currently, he is working with Hema Malini and Archana Joglekar as a flute accompanist for their dance recitals in Bharatanatyam and Kathak styles.

97. Sudhir S. Nayak (b. 1972)

A Sangeet Visharad from Akhil Bharatiya Gandharva Mahavidyalaya, Sudhir is a noted harmonium player.

Born in 1972, he had his harmonium training from Pandit Tulsidas Borkar and also received guidance from Pandit Jitendra Abhisheki. He has participated and performed in leading musical festivals all over India. He has also toured extensively abroad - in countries like the USA, Canada, the UK, Continental Europe, Australia, Singapore and Nepal.

Along with Pandit Bhimsen Joshi, he had the privilege of performing in the Parliament on the occasion of the Golden Jubilee of India's Independence

98. Abhijit Shenoy (b 1980)**99. Adarsh Shenoy (b. 1984)**

Hailing from the Shanbhag family of Honavar, Abhijit and Adarsh Shenoy are the children of Satish Shenoy (Shanbhag), a family that is now settled in Bangalore.

Considered to be child prodigies, both of them had their music studies in Hindustani *Gwalior Gharana* from Pandit D.B. Harindra and Rajagopal Kallurkar. Abhijit, who is now in his early twenties, specializes in Hindustani vocal. Adarsh who is in his late teens, specializes in tabla and has played at all leading musical festivals of India.

The following entries are arranged in alphabetical order of surname, as years of birth have as yet been unascertained.

101. B. Pundalika Baliga

Another prominent figure in the field of Konkani songs, B. Pundalika Baliga, was not only a composer but was also instrumental in teaching and training others. He took great pains to see that these songs in Konkani reached a wide audience. He too was considered as one of the great bards and songwriters of his time.

102. Bhasker Chandavarkar

Born at Honavar, he started his musical career as a vocalist. Later on he took to sitar.

He was Head of the Department of Music in the Film and TV Institute of India (FTII). He has composed music for Hindi, Marathi, Kannada and Malayalam films. He has played sitar to audiences in India and abroad. His music was so highly appreciated in Germany that he was invited to compose music for a play, originally in Sanskrit, presented in the German language.

His classical concerts incorporating a gentle unfolding of *raga* patterns and total understanding of traditional music, are a treat to lovers of Indian classical music.

103. Bhadragiri Achyuta Das & Keshava Das

The two immortal names in the field of *kirtans*, *bhajans* and *harikatha*, the Bhadragiri Das brothers have made *kirtans* and *harikathas* so popular in Kanara and outside, that their very names are synonymous with these art-forms. Keshava Das not only sung these *kathas* to the home crowds but also took them abroad. He was an undisputed artiste par excellence in this field who gave it an international status. He travelled 33 times round the globe and popularized *harikathas* in the west. Though Keshava Das is no more, his discourses are available on audio and video cassettes.

The concerts and *kathas* of Achyuta Das are a feast for the eyes. He is a good singer, *kirtankar* and narrator. Today his name itself works like magic in attracting the masses to his discourses. His *magnum opus* in Konkani is *Sri Gurucharitramruta* which consists of 1371 verses in *ovi* meter published in the year 1995.

The Das brothers from Bhadragiri near Udupi hail from the *Pai* family.

104. Shirali Vishnu Das

Vishnu Das had his early training in music under Shirali Krishna Bhat. He obtained advanced training from Pandit Vishnu Digamber Phalusker and Ustad Allaudin Khan.

He specialized in orchestral music compositions and direction. He was known for his *tabla tarang* and was a specialist in innovative music. He served as music director in Uday Shankar's dance troupe and worked for his Almora Cultural Centre. He provided music to Sachin Shankar's ballet troupe. He has served as music director in several films and documentaries. The multi-reel *Gandhi* film produced by Vittal Das Jhaveri has music by Pandit Vishnu Das.

He has won many national and international awards and has written a book on Indian music named *Sargam*.

105. Shyamala Haladi

A popular singer of *bhajans*, Shyamala has been giving public performances for several years. She can sing classical, folk, traditional and modern music in languages like Hindi, Marathi, Gujarati and Kannada.

She has performed abroad in places like London, USA, Canada and the Middle East.

106. Nityanand Haldipur

A disciple of Pandit Devendra Murdeshwar, Haldipur is a versatile flautist.

He is an exponent of the Pannalal Ghosh style and has made an indelible impression on listeners.

Besides participating in several major conferences such as The Music and Dance Festival organized in connection with the SAARC meeting in Bangalore in 1986, he has given programmes in Afghanistan, with *Apna Utsav* Fusion Group and has taken part in Jazz Indian Music Combination.

He is a regular AIR and Doordarshan artiste.

107. Lila Bai Kamath

Lila Bai Kamath is one of the few Konkani women who have published their songs in periodicals and magazines, thus bringing her output within the reach of the common man. Most of her songs were published in *Saraswat*. She has a number of Konkani songs to her credit. Her husband, V.R. Kamath, an executive with the Corporation Bank, encourages her in this good work of propagating Konkani songs.

108. Ramachandra Kamath

A well-known playback singer for stage-plays in Mangalore, Kamath later sang for films and gave solo performances in concerts. He is known as Junior S.P. Balasubramaniam.

Kamath prefers *Bhakti Geeta* programmes to light music. He is remembered for his performances with the famous Ashok-Charan group.

109. M. Umanath Kini

A household name in Konkani *bhajans*, M.Umanath Kini has brought out three booklets of his *bhajans* which have sold in thousands.

He is also known for his annual music programmes which, in his own words, are done for the love of the Konkani language.

110. Vrinda Mundkur

Initiated into Hindustani classical music by her mother Aruna B. Rao, Vrinda had her training in the *Agra-Atrauli Gharana*. She then studied under eminent music scholars like Pandit Firoze Dastur, Pandit Batuk Dewanji and Pandit Babanrao Haldankar.

Endowed with a keen aesthetic sense, a rich mellifuous voice and a pleasant stage presence, Vrinda has given successful performances at several places in India. She has given concerts and lecture-demonstrations in Zurich, Geneva and London and has performed in USA and UK.

She has been awarded the title of *Surmani* and is on the panel of artistes of the Indian Council for Cultural Relations (ICCR).

111. Ramananda Pai

A renowned violinist of Mangalore, Pai played in Hindustani style. He has given a number of solo performances on the violin. A person with great love and passion for Hindustani music, he has spared no pains in teaching this fine art to a number of students. Pai is such a popular teacher that most of the talents in Hindustani music whom we hear today are in one way or other his disciples. He conducted classes in Hindustani Music and had a big band of students.

112. Deva Dutt Prabhu:

A young and promising tabla player of Hindustani style, Deva Dutt makes a regular appearance as an accompanist at a good number of Hindustani recitals held in South Kanara. He is a disciple of Omkarnath Gulvady.

113. Laxman Prabhu

A renowned singer and composer, Laxman Prabhu has composed a number of songs not only in Konkani, but in Kannada as well. Popularly known as *Ra Achanna*, he has also written a number of plays.

His Kannada songs *Ee Mannalli Huttidare* and *Janani Janma Bhoomiya Sheelada Paritrana Khaniyagu* were selected as the best songs in the entire State of Karnataka at one of the *Kannada Rajyotsava* celebrations. The music for these songs was composed by the renowned duo Ashok-Charan. This feat of winning the 'Best Songs Award' was achieved by *Ra Achanna* (Laxman Prabhu) during the tenure of H.L. Nage Gowda IAS, who was the then Deputy Commissioner of South Kanara district.

114. Narahari Vittal Prabhu

When it comes to volume and quality of Konkani songs the name of Narahari Vittal Prabhu emerges as leader. He has done his mother tongue proud by not only composing songs and verses but also translating into Konkani the Indian epics of *Ramayana* and *Mahabharata* in verse form. Not satisfied with just that, Prabhu ventured into the songs of *Sant Tukaram* and has re-written the entire lot in Konkani under the title *Tukarama Geet*. In addition he has his own works entitled *Gokarna* and *Abhang*.

115. B.S. Rao

In connection with radio performances, the late Balachandra Shantaram Rao stands high. Rao, a Saraswat hailing from Udupi, was a regular AIR artiste known for his choicest songs, well appreciated by the public.

His speciality was expression and feeling which held his audience spellbound. He was a composer and singer of *bhavageet* and *bhajans*. Being an exponent of *Geet Ramayan* he was the pioneer in bringing this art-form from Maharashtra and popularizing it in South Kanara.



CHAPTER III-3 : BHAJANS AND KIRTANS

The word *bhajan* is derived from a Sanskrit root, *bhaj*, which has the meanings to divide, distribute, allot, or apportion to, as well as to serve, honour, revere, love and adore. These etymologies suggest that it originally applied to offerings allotted or apportioned to deities. Out of such practices, more emotional meanings finally became dominant and ultimately *bhakti* became a generic term for a relationship with a deity for whom the devotee felt great emotional attachment.¹

The field of folk literature is so replete with devotional songs that it becomes well nigh impossible to categorise them under different categories of *bhajans*.

It has been a general practice with the devotees and also other persons of religious leanings, to collect the *bhajans* of their choice and copy them in a *gutaka* (a manuscript of pocket size containing miscellaneous writings of one's choice). Such *gutakas* can be found in large numbers in religious institutions and private possession. The practice has been largely responsible for the preservation of innumerable *bhajans* from oral traditions. Unfortunately no attempts have so far been made to publish anthologies of this vast literature.²

The *bhajan* writers have given much stress to the idea that a seeker of Brahma should surrender himself to a *Guru* first. This is a favourite idea among all Indian writers.

In a number of *bhajans* the poets have sought to describe the nature of God and point out that God appears to those who surrender themselves to Him and that God is formless but can also assume a form. He neither appears nor disappears. He has neither a beginning nor an end. Like the *Upanishads*, the *bhajan* writers also speak of *Brahma* as an entity without sound, touch or form, and beyond decay. But, for devotees, He appears with a form and hence the poets describe His sweet smile, His ornaments and the charm of His divine self. The *bhajan* writers, while describing the nature of God, and the methodology of meditation have used interesting metaphors.

We find different definitions of the word *bhajan* in various Indian languages. Going through them makes interesting reading.

Gujarati:

A *bhajan*, like a psalm, is a poetic form, in vogue for expression of devotional sentiments. As a poetic form, it developed during the religious upheaval of the 15th century. The language of the people was used instead of the sophisticated language of the elite.

A *bhajan* is a poem to be sung. Brevity is the soul of *bhajans*. There is ample scope for suggestion in *bhajans*.

Usually a *bhajan* is sung, accompanied by musical instruments at night. It begins with a couplet eulogising the guru (teacher), *Ganapati* (elephant-headed god) or *Sharada* (the goddess of learning). After the eulogy, *Sanja* type of *bhajans* start at dusk. These *bhajans* narrate the transitoriness of the material world. As time passes, another type of *bhajan* known as *Chalti* is sung. These *bhajans* are a satire on the ways of the world and indulge in light sermonising. Both these types of *bhajans* have an eye on the material world and depict its transitoriness; the importance of human life which offers an opportunity of realising the ultimate and the importance of a spiritual leader.

Marathi:

Bhajan primarily means 'singing the praises of God'. Incidentally it is the art of praising a particular deity by the devotees forming a group of like-minded individuals. The praise of the deity is invariable in the form of songs, sung tunefully with the accompaniment of *Ektari*, *Veena* (stringed instruments), *Mridanga* or *Dholak* (percussion instruments), *Tala* and *Zanja* i.e., *Manjira* (rhythm instruments). The *talas* are hollow, cup-shaped moulds of bronze.

The popularity of *bhajan* as a group activity is, in a way, still extant. Every town generally has its own *bhajan mandals*. In the late 19th and early 20th centuries some saintly persons revived this *bhajan* activity.

Bhajans can now be regarded as a source inspiring social and patriotic inspiration in hundreds of people.

Oriya:

The word *bhajan* is derived from the root '*bhaj*' which originally meant to serve. But later on it came to mean repetition of God's name with ardent love and devotion. The word in this sense was used profusely in Sanskrit literature. It is used as a synonym for *stuti*, *stotra*, *prarthana* and *janana* i.e. a prayer to the Lord concerning one's sufferings. In the *Gita*, Sri Krishna says that whoever completely surrenders himself to Him, with ardent love, is especially dear to Him. The *bhajan* can be taken as the expression of pure devotion, love and complete surrender to God.

Rajasthani:

What is popularly known and understood by this nomenclature, is a devotional song usually recited musically in a specific *raga*. It has its near equivalent, if not an exact replica, in another popular form known as *Harajasa*, meaning what is described in the praise of God *Hari*. The latter word is typically Rajasthani in its form and character and, coined by the common masses, is in harmony with the folk culture.

Sindhi:

A good many devout poets have composed *bhajans* which, although not strictly following prosodic rules, are yet based upon rhythm and musical melody. No doubt, various poems of *Sufi* saints and poets having spiritual thought content are sung in religious gatherings and have earned a place in the anthologies of *bhajans*.

Telugu:

People sing devotional songs in praise of their deities. This process is called *bhajan*. This is a divine service which is expressed musically. *Bhakti* is the basis for *bhajan*. The *bhajan* consists of service (of sixteen types), praise of the deity and an appeal to God for *moksha*.

Pandits have begun singing songs, following *ashtapadis* and *tarangas* in Sanskrit. Time was when the learned sang these songs to the accompaniment of drums and discs, while the unlettered ones sat listening. Slowly *bhajans* were written in the spoken language.

Thus started *bhajans* in the past, well-defined and within the reach of all. The singers shout together the name of their favourite deity both at the beginning and the end of a *kirtan* or *bhajan*.⁴

Bhajan is the other side of *bhakti*. *Bhakti* or devotion is integral to any religion.

The ninefold classification in the *Bhagavatapurana* about the grades of *bhakti* arising from the different activities in which the devotee is involved, and the attitude in such involvement, is well known. These nine types are :

1. *Shravana* (listening to the Lord's greatness)
2. *Kirtana* (glorifying the Lord)
3. *Smarana* (remembering the Lord)
4. *Padasevana* (attending the Lord)
5. *Archanu* (worshipping the Lord)
6. *Vandana* (saluting the Lord)
7. *Dasya* (adopting a servile attitude)
8. *Sakhya* (acquiring friendship)
9. *Atmanivedana* (complete surrender)

The early *Bhagavatapurana*, as also the *Bhaktisutras* (aphorism on *bhakti*) by *Narada* and *Shandilya*, describe and refer also to the phases of devotional fervour known as *Kanta-Shakti* such as the *Gopis* had for the Lord, and which was cultivated in some later school of *Krishna-bhakti* as *Madhurabhava*.

Illustrations of the above and types of *bhakti* are available even in the pre-historic Vedic hymns; this tendency has continued with full vigour in the beautiful *stotras* of great *acharyas* who hailed from different regions of India.⁵

The *bhajans* were, are and continue to be popular all over the country. Needless to say they are very much alive in Kanara among the Konkani people. Almost every temple in Kanara has a *bhajana mandir* of its own. It is a religious centre meant for community singing of hymns and devotional songs which are sung in an organised way by a *bhajana mandali*. There is a leader for this *mandali* who trains others in singing. The group thus formed serves the cause of devotional music with full dedication and commitment.

In Kanara, *bhajans* are sung by all the Konkani people. They vary from religion to religion and region to region.

In South Kanara and Udupi we come across a number of *bhajana mandirs* spread throughout the districts. In this part of the region they are known as *bhajana mandalis*. Here is a list of some of the *bhajana mandalis* of the Saraswats, Gaud Saraswats, Kunnbis and Kharvis.

**BHAJANA MANDALIS
OF THE SARASWATS AND G.S.B's
A. MANGALORE PROPER**

- Shri Acharya Math Bhajana Mandali
- Shri Arka Maha Ganapathi Bhajana Mandali
- Shri Balanjaneya Bhajana Mandali, Mukhyaprana Temple
- Shri Chamundeshwari Bhajana Mandali, Maroli
- Shri Chandra Mouleshwar Bhajani Mandali, Karangalpady
- Shri Ganapathi Math Bhajana Mandali, Dongerkeri
- Shri Gokarnamutt Mahila Bhajana Mandali
- Shri Hariguru Prasadita Venkataramana Bala Bhajana Mandali
- Shri Jodu Math Bhajana Mandali
- Shri Kashi Math Bhajana Mandali, Konchady
- Shri Katyayani Math Bhajana Mandali, G.T. Road
- Shri Krishna Math Bhajana Mandali, Mannagudda
- Shri Krishna Vithala Kirtana Mandali, V.T. Road
- Shri Lalitambika Bhajana Mandali, Car Street
- Shri Mahalaxmi Ganapathi Bhajana Mandir
- Shri Mahamaya Bhajana Mandali, New Field Street
- Shri Mukhyaprana Yuvaka Bhajana Mandali
- Shri Narasimha Math Bhajana Mandali
- Shri Navadurga Mahaganapthi Bhajana Mandali
- Shri Parvathacharya Math Bhajana Mandali
- Shri Sathyanarayana Bhajana Mandali, Kadri
- Shri Vatapuresha Balanjaneya Bala Bhajana Mandali
- Shri Veera Hanumantha Bhajana Mandali, Gollarkeri
- Shri Veera Vitala Kirtana Mandali, Shri Gokarnamutt, Car Street
- Shri Venkataramana Bhajana Mandali
- Shri Vitobha Rukumayi Bhajana Mandali, Car Street
- Shri Veera Venkatesha Bhajana Mandali, Car Street
- Sri N. Vittal Nayak and Party
- G.S.B. Mahila Bhajana Mandali
- G.S.B. Mahila Vrinda Bhajana Mandali, Car Street

B. OTHER PARTS OF SOUTH KANARA AND UDIPI

Ajekar:	Shri Rama Bhajana Mandali
Baidabettu:	Shri Rama Mandir Bhajana Mandali
Bailur:	Shri Rama Mandir Bhajana Mandali
Bajpe:	Shri G.S.B. Bhajana Mandali Shri Vitobha Bhajana Mandir Shri Vittala Rakumai Bhajana Mandali
Bantwal:	Shri Mahamaya Bhajana Mandali Shri Parashurama Math Bhajana Mandali Shri Venkataramana Bhajana Mandali
Barkur:	Shri Pattabi Ramachandra Bhajana Mandali
Basrur:	Shri Kamakshi Bhajana Mandali Shri Laxmi Damodar Bhajana Mandali Shri Mahalasa Narayani Bhajana Mandali Shri Moodakeri Ramachandra Bhajana Mandali
Bellare:	Shri Venkataramana Bhajana Mandali
Belmannu:	Shri Vitobha Bhajana Mandali
Belthangady:	Shri Venkataramana Bhajana Mandali
Bhadragiri:	Shri Veera Vittal Bhajana Mandali,
Bikarnakatte:	Shri Nagabrahmasthana Bhajana Mandali
Borimar:	Shri Mahamaya Bhajana Mandali,
Brahmavar:	Shri Kochikar Family Temple Bhajana Mandali Shri Laxmi Venkatesh Bhajana Mandali Shri Rama Mandir Bhajana Mandali, Padebettu, Shri Venkataramana Bhajana Mandali Sri Vishwanath Pai and Party
Byndoor:	Sri Uppunda Narasimha Nayak and Party Shri Venkataramana Bhajana Mandali
Chempi:	Shri Laxmi Venkatesh Bhajana Mandali Shri Mahamaya Bhajana Mandali Shri Venkataramana Bhajana Mandali
Doddarangadi:	Shri Rama Bhajana Seva Sangha
Doopadakatte:	Shri Mahaganapati Bhajana Mandali
Gangolli:	Shri Ambika Devasthan Bhajana Mandali Shri Mallyara Math Venkataramana Bhajana Mandali Smt. Pallavi Nayak and Party Shri Rama Pai Trust Venkataramana Bhajana Mandali Shri Vittal Rukumayi Bhajana Mandali

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- Guddeangadi: Shri Rama Mandir Bhajana Mandali
 Gurpur: Shri Varadaraja Bhajana Mandali
 Shri Ramachandra Laxmi Venkataramana Bh.Man.
 Shri Satya Devatha Bhajana Mandali
 Shri Venkataramana Bhajana Mandali
 Guruvayankere: Shri Vitobha Rukumayi Bhajana Mandali,
 Haleangadi: Shri Vitobha Bhajana Mandir,
 Haradi: Shri Laxmi Venkatesh Bhajana Mandali
 Harikandige: Shri Venkataramana Bhajana Mandali
 Hebri: Shri Rama Bhajana Mandali, Shri Rama Mandira
 Hejmadi: Shri Benne Gopalkrishna Bhajana Mandali
 Shri Laxmi Narayana Bhajana Mandali
 Shri Venkataramana Bhajana Mandali,
 Hemmadi: Shri Gopinath Bhajana Mandali
 Hiriadka: Shri Veeresha Vitala Seetharama Bhajana Mandali
 Hosangady: Shri Laxmi Narasimha Bhajana Mandali
 Hosmar: Shri Laxmi Venkataraman Bhajana Mandir
 Kadekar: Shri Vitobha Rukumai Bhajana Mandali
 Kallamundkur: Shri Laxmi Narasimha Bhajana Mandali
 Shri Tukarama Bhajana Mandali,
 Kallianpur: Shri Venkataraman Bhajana Mandali
 Karamballi: Shri Venkataraman Bhajana Mandali
 Karkala: Bhajana Ganga Bhajana Mandali
 Shri Devaki Krishna Ravalnath Bhajana Mandali
 Shri Laxmi Venkatesha Bhajana Mandali
 Shri Mahalaxmi Bhajana Mandali,
 Shri Rama Bhajana Mandali, Naranga
 Shri Venkataraman Bhajana Mandali
 Shri Veera Maruthi Bhajana Mandali
 Sri B. Yogish Baliga & Party Sangeetha Sabha
 Katapadi: Shri Venkataraman Bhajana Mandali
 Shri Vittal Temple Bhajana Mandali
 Kaup: Shri Hale Mariamma Temple Bhajana Mandali
 Shri Venkataraman Bhajana Mandali
 Mahila Bhajana Mandali
 Kedinje: Shri Vitobha Bhajana Mandali
 Kinnigoli: Shri Rama Bhajana Mandir
 Kinnikambla: Sri Madhavaraya & Party

Konchady:	Shri Mahalasa Narayani Bhajana Mandali Shri Venkataramana Bhajana Mandali Mahila Bhajana Mandali
Kota:	Shri Muralidhara Krishna Mandir Bhajana Mandali
Koteshwar:	Shri Pattabhi Ramachandra Bhajana Mandali Shri Rama Bhajana Mandali Shri Rama Seva Sangha Sri K. Sarvothama Pai and Party
Kundapura:	Shri Laxmi Venkatesha Bhajana Mandali Shri Veera Vittal Narasimha Bhajana Mandali Shri Venkataramana Bhajana Mandali Mahila Bhajana Mandali
Malpe:	Shri Durgaparameshwari Bhajana Mandali
Manipal:	Geetha Mandira
Mittabailu:	Shri Rama Bhajana Mandali
Mogarnadu:	Shri Laxmi Narasimha Bhajana Mandali,
Moodbidri:	Shri Mahalasa Narayani Bhajana Mandali Shri Venkataramana Bhajana Mandali Shri Laxmi Venkatesha Bhajana Mandali
Mudipu:	Shri Gopalkrishna Bhajana Mandali
Mulki:	Shri Mahaganapati Bhajana Mandali Shri Narasimha Bhajana Mandali Shri Veera Maruthi Bhajana Mandali Shri Venkataramana Bhajana Mandali
Mundkur:	Shri Vitobha Temple Bhajana Mandali,
Muniyal:	Shri Venkataramana Bhajana Mandali
Nandavar:	Shri Veera Maruthi Bhajana Mandali
Naravi:	Shri Venugopal Bhajana Mandali
Nayampalli:	Shri Gopalkrishna Bhajana Mandali
Niddodi:	Shri Laxmi Narasimha Bhajana Mandali
Padubidri:	Shri Venkataramana Bhajana Mandali
Panemangalore:	Shri Veera Vittal Venkataramana Bhajana Mandali
Perdur:	Shri Rama Bhajana Mandali Shri Vitoba Bhajana Mandali
Pitrodi:	Shri Venkataramana Bhajana Mandali
Punjalkatte:	Shri Gopalakrishna Bhajana Mandali
Puttur:	(see page 166)
Renjala:	Shri Mahalaxmi Bhajana Mandali

Puttur:	Shri Laxmi Venkatesh Bhajana Mandali
	Shri Mahamaya Bhajana Mandali
	Shri Venkataramana Bhajana Mandali
Sachharipete:	Shri Laxmi Venkatesha Bhajana Mandali
Santhekatte:	Shri Laxmi Venkatesha Bhajana Mandali
	Shri Rama Bhajana Mandir
Shirur:	Shri Venkataramana Bhajana Mandali
Shirva	Shri Mahalasa Narayani Bhajana Mandali
Siddapur:	Shri Durga Honnamma Devi Bhajana Mandali
	Shri Laxmi Venkatesha Bhajana Mandali
	Shri Naga Devasthana Bhajana Mandali
	Shri Venkataramana Bhajana Mandali
Someshwar:	Shri Rama Bhajana Mandir
	Shri Venkataramana Bhajana Mandali
Sooda:	Shri Veera Vittal Bhajana Mandali
Sujeer:	Shri Devaki Krishna Ravalnath Bhajana Mandali
Sullia	Shri Seetharam Bhajana Mandir
Surathkal:	Shri Kashi Math Bhajana Mandali
	Shri Venkataramana Bhajana Mandali
	Shri Venkateshwara Nitya Seva Bhajana Mandali
Tallur:	Shri Vittal Devasthan Bhajana Mandali
Udupi:	Shri Acharya Math Bhajana Mandali
	Shri Damodar Bhajana Mandali, Ammunje
	Shri Laxmi Venkatesha Bhajana Mandali
	Shri Raghavendra Bhajana Mandali
	Shri Veera Hanuman Bhajana Mandir
	Shri Venkataramana Bhajana Mandali, Badagupet
	Shri Vitala Bhajana Mandali
	Sri G. Madhav Bhat, Sangeeth Vidwan & Party
	Smt Padmini Kamath & Party
	Mahila Bhajana Mandali
Udyavara:	Shri Laxmi Venkatesha Bhajana Mandali
	Shri Veera Vittal Bhajana Mandir
Ujire:	Shri Rama Bhajana Mandir
Ullal:	Shri Laxmi Narasimha Bhajana Mandali
Uppinangadi:	Shri Laxmi Venkatesha Bhajana Mandali
	Shri Venkataramana Bhajana Mandali
Uppunda:	Shri Laxmi Venkatesha Bhajana Mandali,
Vandse:	Shri Ganapathy Bhajana Mandali

BHAJANA MANDALIS OF KUNNBIS IN S.K. & UDUPI

Bolma:	Shri Mahamai Bhajana Mandali
Kadandale:	Shri Adi Shakthi Mahamai Bhajana Mandali, Uluve,
Kompadav:	Shri Somanatha Bhajana Mandali
	Shri Vishnumurthy Bhajana Mandali
Konaje:	Shri Sitarama Bhajana Mandir, Devendabetta
Mainderi:	Shri Adi Shakthi Mahadevi Bhajana Mandali
Moodbidri:	Shri Adi Shakthi Mahamai Bh.Man., Puttige Padav
Moodperar:	Shri Vishnumurthi Bhajana Mandali, Shasthavu
Muchhuru:	Shri Mallikarjuna Bhajana Mandali
	Shri Rama Bhajana Mandali, Kana
Nirkere:	Shri Radakrishna Bhajana Mandir
Siddakatte:	Shri Durga Mahamai Bhajana Mandali, Koryaru,
Yedapadav:	Shri Rama Bhajana Mandir, Kindelu, Badaga

BHAJANA MANDALIS OF KHARVIS IN S.K. & UDUPI

Barkur:	Koleraja Bhajana Mandali
Gangolli:	Shri Chakreshwara Bhajana Mandali, Dakuhitlu
	Shri Chakreshwara Bhaj. Mandali, Manganese Wharf
	Shri Damodara Bhajana Mandali, Guddekeri
	Shri Durgaparameshwari Bhajana Mandali
	Shri Guru Jyothi Bhajana Mandali, Bunder
	Shri Jettigeshwara Bhajana Mandali, Mallarabettu
	Shri Mahakali Bhajana Mandali, Kharvikeri
	Shri Mahakali Kanoji Mutt Bhajana Mandali
	Shri Nagara Mahakali Devastana Bhajana Mandali
	Shri Rama Bhajana Mandali, Dakuhitlu
	Shri Rama Bhajana Mandali, Kanchagodu
	Shri Ramanath Bhajana Mandali, Bunder
Kundapura:	Shri Laxmi Venkatesha Mahila Bhajana Mandali
	Shri Laxmi Venkatesha Yuvaka Bhajana Mandali
	Shri Mahakali Bhajana Mandali, Kharvikeri
	Shri Raghavendra Bhajana Mandali, Maddugudde
	Shri Raghavendra Yuvaka Bhajana Mandali
	Shri Sai Bhajana Mandali
	Shri Vishnu Bhajana Mandali
	Holi Utsava Samiti Bhajana Mandali, Maddugudde
	Kharvikeri Mahila Bhajana Mandali
Mangalore:	Shri Durgaparameshwari Bhajana Mandali, Bengre
Udupi:	Shri Rama Bhajana Mandira, Kanyana Kodi

BHAJANA MANDALIS
OF THE SARASWATS AND GAUD SARASWATS
IN NORTH KANARA

- Ankola: Shri Veera Vitala Mutt Bhajana Mandali
 Avarse, Ankola: Shri Kathyayini Baneshwara Bhajana Mandali
 Shri Kundodari Mahamaya Bhajana Mandali
 Shri Laxmi Narayana Mahamaya Bhajana Mandali
 Shri Nagesh Mahamaya Bhajana Mandali
 Balkura: Shri Vishnu Devastana Bhajana Mandali
 Bhatkal: Shri Dattatreya Bhajana Mandali, Nadgar
 Shri Gopala Krishna Bhajana Mandali
 Shri Parashurama Damodara Bhajana Mandali
 Shri Prabhudev Bhakta Bhajana Mandali
 Smt. Sangeetha Bhatkal and Party
 Shri Shantheri Kamakshi Yuvaseva Bhajana Mandali
 Shri Sunkadakatte Mahaganapathi Bhajana Mandali
 Shri Veera Vitala Bhajana Mandali
 Gokarna: Shri Siddi Vinayaka Mahalasa Bhajana Mandali
 Shri Vera Vitala Bhaj Man, Partagali Gokarna Math
 Gundibala: Shri Mukyaprana Devastana Bhajana Mandali
 Hadinbal: Shri Gurumurti Bhajana Mandali
 Shri Veera Vitala Bhajana Mandali
 Haliyal: Shri Tulaja Bhavani Bhajana Mandali
 Hiregutti: Shri Devaki Krishna Ravalnath Bhajana Mandali
 Honavar: Shri Ganapati Bhajana Mandali, Kasarkod
 Shri Gopal Krishna Bhajana Mandali, Kasarkod
 Shri Laxmi Venkatesh Math Bhajana Mandali
 Shri Rama Bhajana Mandali
 Shri Venkatramana Bhajana Mandali, Balegadde
 The Puranik Family, Kasarkod
 Karwar: Shri Muralidhara Math Bhajana Mandali
 Kudlumane: Shri Vishnu Devastana Bhajana Mandali
 Kumta: Shri Aryadurga Vijayadurga Bhajana Mandali
 Shri Mahalasa Bhajana Mandali
 Shri Shantheri Kamakshi Bhajana Mandali
 Shri Venkataramana Bhajana Mandali
 Lower Gerasoppa: Shri Hanumanta Devastana Bhajana Mandali
 MoodBhatkal: Shri Laxmi Narasimha Bhajana Mandali
 Shri Thirumala Laxmi Venkatesha Bhajana Mandali

Manki:	Shri Laxmi Venkatesha Bhajana Mandali
Shirali:	Shri Bhavani Shankar Math Bhaj. Mand., Chitrapura Shri Mahaganapati Mahamayi Bhajana Mandali Shri Maruti Bhajana Mandali
Sirsi:	Shri Mahavishnu Bhajana Mandali, Rayarpet Vasanthi Shenoy and Party
Yellapur:	Shri Laxminarayan Venkatramana Bhajana Mandali, Shri Shivaji Yuvaka Mandal Bhaj. Mandali, Belageri, Shri Venkatramana Bhajana Mandali, Kerali Daivajna Brahman Samaj Bhajana Mandali, Kerali

BHAJANA MANDALIS OF KHARVIS IN NORTH KANARA

Ankola:	Shri Katyayini Baneshwara Bhajana Mandali, Avarse Shri Mahadevi Shivamma Bhaj. Mandali, Manjaguni Shri Veeramaruti Bhajana Mandali, Belambar
Belekeri, Ankola:	Shri Dattaguru Bhajana Mandali Shri Karideva Gudi Bhajana Mandali Shri Mahasati Bhajana Mandali Shri Maruti Bhajana Mandali
Bhatkal:	Shri Amaralingeshwar Bhajana Mandali Shri Amaralinga Devastana Bhaj. Mandali, Bunder Shri Kutmushi Devastana Bhajana Mandali, Bunder Konkani Kharvi Bhajana Mandali
Honavar:	Shri Ayyappa Bhaj. Mandali, Jyothinagar, Thoppala Shri Dandana Durgi Bhajana Mandali, Durgakeri, Shri Dandana Durgi Devastana B.M, Udyam Nagar
Karwar:	Shri Ganapati Bhajana Mandali, Karwar Shri Marikamba Bhajana Mandali
Kasarkod:	Shri Arama Devastana Bhajana Mandali, Hiremata Ayyappa Bhajana Mandali, Hiremath Ayyappa Bhajana Mandali, Toppalakkeri Shri Shanthari Kamakshi Bhaj. Mandali, Kharvikeri Shri Veeramaruti Bhajana Mandali, Hiremath
Kumta:	Shri Gudde Amma Bhajana Mandali, Gangavali Shri Jogani Jataka Bhajana Mandali, Gangavali Shri Shanta Parameshwari Bhaj. Mandali, Gangavali
Manki	Shri Ayyappa Bhajana Mandali Shri Ganeshotsava Samiti Bhaj. Mand., Devaragadde
Yellapur:	Shri Ganapati Devastana Bhaj. Mandali, Shedikere

Many a person has served the Lord by singing His praises. A *Pater familias* in the field of *bhajans* and *kirtans* in the Gaud Saraswat community of South Kanara is Kateel Govinda Pai (b.1921) B.A., B.T., who is the most senior person in the field of *bhajans* in South Kanara. He was the headmaster of Cascia High School. He started singing *bhajans* at the age of 19 and at present, though an octogenarian, he still finds time and strength to participate in *bhajan* programmes.

N. Vithal Nayak (b. 1923) of Car Street, Mangalore popularly known as *Vitappi* is another celebrated name in *bhajans*. He has been serving the *Veera Venkatesha Bhajana Mandali* for the past 57 years. He is the *guru* of many a singer and has travelled and performed with his troupe all over India.

Other leaders who are actively involved in singing and training their own groups in *bhajans* are: Nagendra Baliga of Bantwal, Radhakrishna Baliga, Srinivas Bhagavat, M. Thimmappa Hegde, Malati U. Kamath, Narasimha Kini of Alevoor, Vasanti R. Nayak, Panduranga Pai, Sharada Pai of Maroor, Bantwal Vasantha Prabhu, Chandrashekar Shenoy of Karkal, M. Mohan Shenoy, Mohandas Shenoy, Umesh Pai Moodbidri, and others.

Some other renowned *bhajan* singers of South Kanara and Udupi are:

Nagendra Baliga of Bantwal, Radhakrishna Baliga (harmonium), Srinivas Bhagvat of Mulki, G. Madhav Bhat, M. Thimmappa Hegde, Sadashiva Kamath, Srinivas Kamath, B. Surendra Kamath, K.G. Kamath, Narasimha Kini of Alevur, S.R. Mallya, Narendra Nayak (harmonium), N. Varadaraya Nayak (tabla), Srinivas Nayak, M. Ramakrishna Pai, Umesh Pai of Moodbidri, Varadaraya Prabhu, Vasanth Prabhu of Bantwal, Chandrashekar Shenoy of Karkal, K. Giridhar Shenoy, B. Gopalkrishna Shenoy, Basti Manjunath Shenoy, M. Mohan Shenoy, Vijayendra Shenoy and many more.

One cannot forget the enormous contribution of Achyut Das and Keshav Das, the celebrated *kirtankars* of South Kanara.

Prominent among women *bhajan* singers are Gayatri Achraya, Anjana Baliga, Hira Bhat, Prabha Bhat, Amrita Gulwadi, Bhagyashree Gulwadi, Hundi Prabha Kamath, Jaya Kamath, Malati U. Kamath, Maroli Sabita Kamath, Satyabhama Kamath, Vasudha Aravinda Kamath, Geeta Kini, Mohini Kudva, Pramila Kundapur, Prafulla Mallya, Meera Nayak, Pratibha Nayak, Sandhya Nayak, Vandana Nayak of Manel, Vasanthi R. Nayak, Sharada Pai of Maroor, Sheela Pai, Shoba Pai, Usha Pai, G.G. Aruna Prabhu, Bantwal Jayanti Prabhu, Annapurna Shenoy, Latika Shenoy, Nalini Shenoy, Pushpalata Shenoy, Suchitra Shenoy, Sumana Shenoy, Tara Shenoy, Vandana Shenoy, G. Susheela Bai and others

The younger generation has Swati Bhat, Latika & Mallika Churya, Annapurna Kamath, Shaila Kamath, Bharati, Chandrika & Deepa Kini, Usha Kini, Rekha & Savitha Mallya, Sudha Nayak, Suchita Pai, Amitha Prabhu, Nandini, Prafulla & Rekha Prabhu, Shoba Prabhu, Maya Sujir, Vidyavati and Vijayalakshmi.

Among the *bhajan* singers of yesteryear we remember the names of Harekal Ramachandra Pai (who was a very good classical musician, tabla artiste and an authority on *Bhajan sangeet*), Jarigebail Gopal Kamath (noted *dilruba*, harmonium player and violinist), Krishnaraya Kamath, Ullal Govinda Kini (Founder of *Veera Venkatesh Bhajana Mandali*), Panemanglur Ghanashyama Kudva, P. Venkatraya Kamath, N. Babayya Nayak (well-known vocalist, tabla artiste and father of N. Vithal Nayak), N. Pundalik Nayak (*dilruba*), Kumble Upendra Nayak, N. Venkatesha Nayak (tabla), M. Narayan Pai, Panduranga Pai, Vaman Pai, Kumble Appu Raya Prabhu, P. Janardhana Prabhu, Raghavendra Prabhu of Kotekar, Udyavar Mukund Shenoy Mulki Narasimha Shenoy and Sadashiva Shenoy.

Among the Kharvis, a few female singers who have made a name in the field of *bhajans* are of the Pande family, with Prema, Prabita, Pranita and Pramita Pande, along with Katte Hema Kharvi, Krupa V. Kharvi, Nagaveni G. Kharvi, Sumitra R. Kharvi and Swapna S. Kharvi all of Kharvikeri, Kundapur.

Here are some typical examples of bhajans used in worship:

Amba Stuti, Anantheswara Stuti, Ganesh Stuti, Gayatri Stuti, Guru Stuti, Kamakshi Stuti, Krishna Stuti, Laxmi Stuti, Maha Amma Stuti, Mahalasa Narayani Stuti, Narasimha Stuti, Rama Stuti, Saraswati Stuti, Saraswati Vyasa Stuti, Shiva Stuti, Varadaraja Stuti, Veera Venkatesha Stuti, Venkatesha Stuti, Vithala Stuti.

Ganesh Chaturthi Bhajan, Gayatri Mahima, Go Puja Bhajan, Hari Bhajan, Hari Guru Bhajan, Hari Guru Smarana, Mangala Gowri Prarthan, Saraswati Namana, Shraavana chudi Puja Bhajan, Srinivasa Kalyana, Tatvika Geeta, Ugadi Bhajan and so on.

Here are a few examples of Konkani Bhajans :

Ganesh Stuti

*Phude, vandana tujem, Ganaraya
 Muje vigna dur kari, Vigneshwara
 Parvati Tanaya, Lambodara,
 Shivanandana shri, Gajanana
 Vidya buddi di, Vidyadhara
 Sakala siddi shree, Vinayaka*

Laxmi Stuti Bhajan

*Bhagyachi Laxmi yogomma
 Amgelamma, tu soubhagyachi, Laxmi yogomma
 Pavlam vari pavlam dovoru
 Kinkini payam gaggari soon
 Tonda bari manda hasu bharon
 Taka soon lonya varin*

*Matya ardha chandra kirita
 Kana mani manikya kundala
 Nesle pachvem patte kapada
 Navanidi bhari Padumavati devi*

*Sakkar duda mhov mellon
 Shukravarache puje vellari
 Bhakuta janale bhajana vellari
 Venkataramanali patachi rani*

Hari Guru Bhajana

Shri Hari Guru charana, pavo mhuje
Dur saro bhaya, dukha ajnana
Bharo manantu, jnana vijnana
Holo jiberi, amarata gana
Ghara gharantu, Konkani bhajana
Satyadeva munata, Hari Guru sharana

One of the *bhajans* of the Kharvis composed by Vasudev Naik has a very noble theme of the integration of all the Konkani dialects which is sung as a prayer song. Its full text is given below:

Prarthan

Prata kala sakalik devale dhyana kara
Om namo om namo munata Sharada nama uchhara
Sharada nama ucchara
Vidyamate, jnanadate, sanmati de mhunata
Chanchala mana, shuddi javn satphala milata
Satphala milata
Sola jati Konkani ek riti ulvani
Jaunka munache katir nisraya adsanni
Nisraya adsanni
Premu ani aananda doni dolle samzaya
Sarasvata Kristanvu jaunka bhashi samanvaya
Jaunka bhashi samanvaya
Bhashi ani ulvanni sandesha vahini
Sandeshachi parampara samskrutiche ganni
Samskrutiche ganni
Adi bhashi Konkani devale rakoni
Shabdakosha bandun kara uddar konkani
Kara uddar Konkani
Kara uddar Konkani

In North Kanara we have *kirtankars* and *bhajan* singers whose name and fame has spread far and wide. Here is a list of persons who have served as *kirtankars* for more than 30 years.

Dinesh Gadkar (Sadashivgad)
 Sambashiv Ramakrishna Hegde (Kalche, Yellapur)
 Ganapati Damodar Karve (Kolge, Asnoti)
 Kunda K. Karve (Sadashivgad)
 Suhas Karve (Sadashivgad)
 Purushottam Raghunath Karve (Sadashivgad)
 Panduranga G. Nayak (Kodibag).
 Bhavani Vittal Pai (Sirsi)
 Gajanan Pai (Kodibag, Karwar)
 Pundalik Bikkappa Palankar, (Avarse, Ankola)
 Dr. Chandrakant V. Pavaskar (Nandangadda, Karwar)
 Yogesh Pavaskar (Katinkon)
 Dattatreya R. Raikar
 Shankar Govinda Raikar
 Shivananda Rane (Sadashivgad)
 Prahlad Dutt Pavaskar (Katinkon)
 Gopalkrishna Revankar (Ankola)
 Ramesh Janardan Revankar (Avarse)
 Vishnu Balakrishna Savant (Baad)
 Ganesh Shetty (Shri Padmanabh Maharaj Math Baad, Karwar)
 Girish Ramachandra Shiroadkar
 Chidambar Vernekar (Avarse)
 Gajanan Gopal Rao Wagle (Javal, Karwar)

The *Sathidars* (accompanists) play an important role in the performance of *bhajans* and *kirtans* by accompanying the singers and providing them with the much-needed background score.

Here are noted *Satidars* who are well-known in North Kanara.

At Belekeri Ankola we have the following *bhajan* singers who have made a name for themselves:

Nagesh Banavalikar	Shivanand Banavalikar
Pramod Banavalikar	Durgadas Kudtalkar
Ratnakar Banavalikar	Digambar Mitabavkar
Shankara Banavalikar	Thukaram Surangokar.

At Kasarkod Honavar, we have the Puranik Family who have served *bhajan sangeet* and are noted for their presentation of *bhajan* and *natya sangeet*.

At Yellapur, people still remember and reminisce 'Bhajan Govind' whose prefix itself explains his popularity and charisma in singing of various *bhajans* and *kirtans*.

Other popular *bhajan* singers of Yellapur include:

Damodar Hegde

Narayan Hegde, who plays the dholak

Sheshagiri Hegde who plays the dholak

Narayan R. Kamath

Gopal Patil (Patel), who plays the harmonium

Laxman Shanbhag

Murlidhar Shanbhag

Padmanabh N. Shanbhag

Among the Kharvis of Bhatkal, distinguished *bhajan* singers include:

Nagappa Hoovayya Kharvi (Leader)

Ganapati Ganesh Kharvi

Ramesh Nagappa Kharvi

Ravi O. Kharvi

Shiva Narayana Kharvi

Shivayya Devayya Kharvi

Sudhakar N. Kharvi

Umanata Kharvi.

Kumari Muktu Ganapati Kharvi

Kumari Revati Krishna Kharvi

Tabla players:

Mohan Achari, Baad
Ramesh Achari, Karwar
Vittal Achari, Sadashivgad
Vasanth Baadkar, Baad
Umesh Ganaba Badkar, Dadanbag, Angadi
Chandrakanth Gadkar, Sadashivgad
Prabhas Gadkar, Sadashivgad
Vishwanath Gadkar, Chittakul
Suhas Kadam, Sadashivgad
Ganapati Buto Kalgutkar, Kodibag (Pakvaz)
Nagesh Kalgutkar, Nandangadda
Nagesh Karve, Araav, Mudgori
Krishna Kurudekar, Sadashivgad
Prasad Madkaikar, Sadashivgad
Subba Mahale, Mazali
Yogesh Pavaskar, Katinkon
Ganapati Pednekar, Kodibag
Prashanth Madhukar Rane, Halga
Mangesh Revankar
Somanatha Gopalkrishna Revankar, Ankola
Rathnakar Sail, Nandangadda
Ashok Ganesh Shetty, Baad
Yashvanth Thamase, Sadashivgad

Harmonium players:

Harichandra Ragoba Achari, Baad
Vittal Achari, Sadashivgad
Vikram Atle, Mudgori
Mahadev Bandekar, Kodibag
Smt. Nayana Bandekar, Sadashivgad
Chandrakanth Gadkar, Sadashivgad
Dinesh Gadkar, Sadashivgad
Premanand Gadkar, Sadashivgad
Mohan Karve, Asnotic
Kamalakar Kurdekar, Kodibag (Violinist as well)
Tulsidas Mahajan, Sadashivgad
Pradeep Mahale, Sadashivgad
Prasad Mudkaikar, Sadashivgad
Ramakrishna Mudkaikar, Sadashivgad
Gokuldas Nayak, Mazali
Prakash Nayak, Halga
Chinthan Pavaskar, Katinkon
Gurudas Shezvadkar, Shezvad
Bala Thamase, Kodibag
Babush Vajantri, Nandangadda
Jaichand Vernekar, Mudgori

 Other celebrated artistes who are well-remembered for their meritorious and dedicated services include:

Harishchandra Radoba Achari
 Ratnakar Sail Baad
 Vedomurthy Vishwanath Bhakre
 Vishwanath Gadkar
 Vedomurthy Shesha Shankara Joshi
 Vedomurthy Vishwanath Gopalkrishna Jyothishi
 Ganapati Budo Kalgutkar
 Smt. Anandi Bai Karve
 Vedomurthy Purushotham Kazrekar
 Shivraj Kulkarni
 Krishna Balashet Kurdekar
 Tulsidas Vasudev Mahajan
 Subba Mahale Mazali
 Shantharam Raikar
 Ananth Janardhan Bhat Revankar
 Mangesh Revankar
 Narasimha Thukaram Revankar
 Vithal Achari Sadashivgad.
 Vedomurthy Purushotham Gopal Sapre
 Ramrai Bhikaro Kolvekar Sunkeri
 Bala Vithoba Thamase
 Vedomurthy Padmanabha Venkatesh Bhat Vernekar



CHAPTER III-4.

SARASWAT AND GSB MUSICIANS

MICROPAEDIA / INDEX

This unique opportunity in chronicling the lives and times of the bards and musicians of Kanara is to show the dazzling galaxy of star performers, singers and musicians both past and present, among the Saraswats, GSB's and other Konkani speaking communities.

The pages that follow serve as an index to the two preceding chapters and also incorporate many more musicians whose names have not thus far appeared. Entries are in alphabetical order and are restricted to a single line. In case the entry refers to a person who has already featured in the Macropaedia (Chapter II-2), the entry merely states the person's reference number (and page number in the book). If the person has not thus far appeared, the entry mentions his her field of expertise.

Included among these short entries are artistes in the piano accordion, the flute, the harmonium, the mandolin, the sitar, the tabla, the violin and drums; also composers, lyricists, vocalists, bhajan singers, ghazal singers, kirtankars, musicologists, radio artistes and yakshagana artistes.

Sadly, the author regrets that information was not available to describe the achievements of all notable Konkani musicians. Any omission of names is unwitting and unintentional.

ACHARI,

Harichandra Ragoba : Harmonium player from Baad

Mohan : Tabla player from Baad, North Kanara (page 176)

Ramesh : Tabla player from Karwar (page 176)

Vittal : Tabla & Harmonium player from Sadashivgad

ACHARYA, Gayatri : Bhajan singer (page 171)

AIGAL, Byndoor Devarau

AMMEMBAL, Nihar : Piano Accordion player

ANWEKAR,

Mahabaleshwar Rama Shet : Singer

Udaykant : Composer from Karwar

ATLE, Vikram : Harmonium player from Mudgori (page 177)

AVADI : Poet Saint

BAAD, Ratnakar Sail : Noted Bhajan/Kirtan artiste (page 178)

BAADKAR, Vasanth : Tabla player from Baad

BADKAR, Umesh Ganaba : Tabla player from Dadanbag

BAILUR, Sucheta : Radio Artiste from Sirsi - Light Music

BALAVALLY, Pt. Mohan : Tabla Maestro

BALIGA,

- Anjana : Bhajan singer (page 171)
 B. Ganesh : Violin Teacher from Bantwal
 B. Pundalika [81] (page 147)
 B. Radhakrishna : Vocalist and Kirtankar
Bantwal Vasudev (b. 1918) [29] (pages 124-25)
Damodar (1908-1985) [18] (page 116)
 Lila Bai (w/o Keshav Balig) : Vocalist
 Nagendra Baliga : Bhajan singer from Bantwal (p 170)
 Radhakrishna : Harmonium player and Vocalist
Raghavendra V. (b. 1972) [96] (page 150)
 Yogish : Violin and Tabla teacher and
 Principal of Jaycee Musical School, Karkal

BALKOOR, Anasuya : Vocalist from Sirsi

BALSAVAR, Meera : Light Music

BALUR, Prabha R. : from Rayarpet, Sirsi

BANAVLIKAR,

- Nagesh : Bhajan singer from Belekeri, Ankola
 Pramod : Bhajan singer from Belekeri, Ankola
 Ratnakar : Bhajan singer from Belekeri, Ankola
 Shankara : Bhajan singer from Belekeri, Ankola
 Shivanand : Bhajan singer from Belekeri, Ankola

BANAVASI, Gururaj Prathakal : Lyricist

BANDEKAR

- Mahadev : Harmonium player from Kodibag
 Smt. Nayana : Harmonium player from Sadashivgad
 Ram : Vocalist

BANTWALKAR, Narayan R. (1899-1958) [14] (page 114)

BELLARE,

Shashikant : Tabla player

Ravidranath : Authority on Tabla

BENGRE, Ramakrishna : Vocalist from Siddapur

BHAGAVATH, Srinivas : Bhajan singer (page 170)

BHAKRE, Vedamurthy Vishwanath : Bhajan/Kirtan artiste

BHANDARI, Jagadish : Composer from Sirsi

BHAT,

Bhavanishankar : Vocalist from Shirali

Bellari Raghunath : Carnatic violinist

Gurpur Madhav (b. 1916) [27] (page 122)

Gowardhan : Vocalist from Kumta

Gulvady Dattatreya : Musician and *kirtankar*

Gulvady Gopinath Shivanand : Tabla

Haridas Sowcar Narayan (1856-1899) [2] (page 108)

Hira : Bhajan singer (page 171)

K. Upendra [82] (page 147)

Krishna B. : Lyricist from Honavar

Krishnananda Appa (b. 1942) [63] (page 138)

M. Narasimha : Vocalist from Suratkal

Prabha : Bhajan singer (page 171)

Satyavijaya : Tabla teacher from Udupi

Shukla Chandrashekhar Ramakrishna (b. 1919) [30]

Srinivas : Vocalist - noted for his singing in Konkani plays

Swati : Bhajan singer (page 171)

Vasudeva : from Panemanglur

Venu Madhav : Singer and Kirtankar from Sirsi

BHATKAL APPAYYA (fl. 18th century): Poet-saint [1] (p 108)

BIDARAM KRISHNAPPA (1877-1931) [6] (pages 110-111)

BILAGI, Achala : Radio artiste/singer from Korlakatte, Sirsi

BOLANGADI, Uday : Light Music

BURDE, D.P. : Dilruba

CHANDAVARKAR,

Bhasker [102] (page 152)

Dr. Santhosh : Tabla player

Suguna (b. 1926) [49] (page 130)

V.G. : Light Music

CHATTOPADHYAYA, Kamaladevi

CHURYA,

Latika : Bhajan singer (page 171)

Mallika : Bhajan singer (page 171)

DAS,

Achut : Kirthankar (page 170)

Bhadragiri Achyuta [103] (page 153)

Bhadragiri Keshava [104] (page 153)

Keshav : Kirthankar (page 170)

Shirali Vishnu [85] (page 149)

DESAI,

Dinakar (1909-1982) [20] (page 117)

Sumana : Vocalist from Sirsi

DESHPANDE, Anuradha G. (b. 1947) [74] (page 142)

DHARESHWAR, Anuradha B. (b. 1938) [57] (page 135)

GADKAR,

Chandrakanth : Tabla & harmonium player of Sadashivgad
 Dinesh : Kirthankar / harmonium player from Sadashivgad
 Prabhas : Tabla player from Sadashivgad (page 176)
 Premanand : Harmonium player from Sadashivgad
 Vishwanath : Tabla player from Sadashivgad (page 176)

GAITHODES, Shankar Narayan : Vocalist from Chandavar

GOPINATH, Chandravati : Bhajan singer

GULVADY,

Amrita : Bhajan singer (page 171)
 Bhagyashree : Bhajan singer (page 171)
Mangaldas (b. 1947) [75] (page 143)
(Pandit) Omkarnath (b. 1945) [68] (page 140)
Ratnakar Bhat (1909-1983) [21] (page 117)
Shivanand Bhat (1877-1957) [7] (page 111)

GUNAVANTE, Savitri Gurudutt : Vocalist

HALADI, Shyamala [105] (page 154)

HALDIPUR,

Nityanand [106] (page 154)
 Ullas : from Honavar (Light Music)

HARIHAR : Sitar player

HATTANGADI,

Deepa : Vocalist
Harihar Rao (b. 1926) [42] (page 130)
 Lochan Kumar : Tabla player
 Sandip : Tabla player
 Shwetha : Vocalist
Sunder Ram Rao (1906-1998) [17] (page 115)
(Pandit) Taranat Rao (1915-1991) [26] (page 120)

HEGDE,

Damodar : Bhajan singer from Yellapur (page 175)

Narayan : Bhajan dholak player from Yellapur (page 175)

Sambashiv Ramakrishna Kirthankar from Kalche, Yellapur

Sheshagiri : Bhajan dholak player from Yellapur (page 175)

M. Thimmappa : Harmonium player/singer from Hosabettu

HEMMADI,

Madhav

Suman : Hindi playback singer from Kallianpur

HIREBET, Jayavanti Devi : Musicologist

JOGAVVA : Poet Saint

JOSHI,

Arun : Vocalist from Mangalore

Vedamurthy Shesha Shankara : Bhajan/kirtan artiste

JYOTHISHI, Vedamurthy Vishwanath Gopalkrishna (p 178)

KADAM, Suhas : Tabla player from Sadashivgad (page 176)

KAGAL,

Narayan : Lyricist from Hearavatta, Kumta

Sita (1921-) [31] (page 126)

KAIKINI,

Aditi : Vocalist

(Pandit) Dinker (b. 1927) [43] (page 131)

Gaurish (b. 1913) [25] (page 120)

Jayanth (b. 1953) [84] (page 146)

Lalita H. (b. 1945) [69] (page 140)

Poornima : Playback Singer

Shashikala Dinkar : Vocalist

Yogesh Samsi (b. 1968) [94] (page 150)

KALBAGH, Priyanka : Vocalist

KALGUTKAR,

Ganapati Budo : Tabla player from Kodibag (Pakvaz)

Nagesh : Tabla player from Nandangadda

KALLIANPUR,

Gurunandan : Tabla player

Suguna

Suman : Hindi playback singer from Kallianpur

Uday : Drummer

KAMATH,

Ajay : Tabla player

Annapurna : Bhajan singer (page 171)

Aruna : Lyricist

B. Surendra : Bhajan singer (page 170)

Bangle Narayan [15] (page 114)

Bantwal Vasudeva : Tabla player from Bantwal

Das : Teacher - Hindustani Vocal

Gopal : Yakshagana artiste from Udupi

Gopalkrishna : Yakshagana artiste from Bhagawat

Gopinath : Lyricist from Kasargod

N. Gurudutt (b. 1944) [65] (page 138)

H. Ramdas : Vocalist and Yakshagana from Karadi

Hundi Prabha : Bhajan singer (page 171)

Jarigebail Gopal : Bhajan singer (page 171)

Jaya : Bhajan singer (page 171)

Dr. Jyotsna : Vocalist - Children Songs

Jyotsna Krishnanand (b. 1937) [56] (page 135)

K. Damodar : Tabla player from Udupi

K.G. : Bhajan singer (page 170)

Krishnarayya : Bhajan singer (page 171)

Lila Bai [107] (page 154)

M.S. (b. 1948) [77] (page 143)

Malathi U. : Bhajan singer (pages 170, 171)

Maroli Sabitha : Bhajan singer (page 171)

Mundkur Narasimha Kamath (1883-1941) [9] (page 112)
 Muralidhar Kamath (b. 1963) [88] (page 149)
N. B. (b. 1932) [49] (page 133)
 Narayan R. : Bhajan singer from Yellapur
Nileshwar Ramdas (b. 1922) [36] (page 128)
 Venkatrayya : Bhajan singer (page 171)
 R.D. : Tabla Teacher
Ramachandra [108] (page 155)
 Sadashiva : Bhajan singer (page 170)
 Satyabhama : Bhajan singer (page 171)
 Shaila : Bhajan singer (page 171)
 Shruti : Sitar and light classical vocalist
 Srinivas : Bhajan singer (page 170)
 Surendra : Hindustani Vocalist
 Vaman : Mridangam and Tabla player from Udupi
 Vasudha Aravinda : Bhajan singer (page 171)
Vittappa [70] (page 141)

KARNAD,

D.R. : Vocalist and musician
 Malati : Music Teacher from Udupi
 Meera : Singer of *Kirana gharana*
 S. Udhakar : Tabla player from Udupi
V.G. (Venkatsubbarao Ganeshrao) (b. 1925) [40] (p 129)
Vasant Raghunath (b. 1934) [55] (page 135)

KARVE,

Smt. Anandi Bai : Noted bhajan/kirtan artiste (page 178)
 Ganapathi Damodar : Kirthankar of Kolge, Asnoti
 Smt. Kunda K. : Kirthankar from Sadashivgad
 Mohan : Harmonium player from Asnoti
 Nagesh : Tabla player from Araav, Mudgori
 Suhas : Kirthankar from Sadashivgad
 Purushotham Ragunath : Kirthankar from Sadashivgad

KAZREKAR, Vedamurthy Purushotham (page 178)

KINI,

- A. Narasimha : Harmonium player/singer from Udupi
- Bharati : Bhajan singer (page 171)
- Chandrika : Bhajan singer (page 171)
- Deepa : Bhajan singer (page 171)
- Geeta : Bhajan singer (page 171)
- M. D. : Vocalist
- M. Satish : Tabla player from Udupi
- M. Umanath [109] (page 155)
- Narasimha Kini : Bhajan singer from Alevoor (page 170)
- Ramdas : Music Teacher
- Shankutala : Lyricist
- Ullal Govinda : Bhajan singer (page 171)
- Usha : Bhajan singer (page 171)

KISHORE, Mahendra (b. 1932) [50] (page 133)

KODICAL, Gourang (b. 1946) [71] (page 141)

KOLVEKAR, Ramrai Bhikaro : Bhajan/kirtan artist of Sunkeri

KUDALKAR,

Madhukar Ganapayya : Tabla player from Ankola

KUDTALKAR, Durgadas : Bhajan singer of Belekeri, Ankola

KUDVA,

Ghanshyam : Lyricist from Panemanglur (page 171)

Mohini : Bhajan singer (page 171)

KULKARNI, Shivraj : Bhajan/kirtan artiste

KUMBLE, Suniti : Vocalist

KUNDAPUR, Pramila : Bhajan singer (page 171)

KURDEKAR,

Babu : Musicologist and *Tabla* artiste

Kamalakar Harmonium player & violinist from Kodibag

Krishna Balashet : *Tabla* player from Sadashivgad

MADHUKAR, Gundil : Vocalist**MADKAIKAR, Prasad** : *Tabla* player from Sadashivgad**MAHAJAN,**

Tulsidas Vasudev : Harmonium player from Sadashivgad

MAHALE,

Mahesh : Musician

Pradeep : Harmonium player from Sadashivgad

Subba : *Tabla* player from Mazali

Umesh : Vocalist from Ankola

MALLYA,

A. Gopalkrishna (b. 1933) [54] (page 134)

Ashok (b. 1939) [58] (pages 136-137)

Charan (b. 1947) [59] (pages 136-137)

Perdur Raghuram : Yakshagana artiste

Prafulla : Bhajan singer (page 171)

Randhir (1960-2003) [90] (page 148)

Rekha : Bhajan singer (page 171)

Renukumar (b. 1953) [85] (page 146)

S.R. : Bhajan singer (page 170)

Savitha : Bhajan singer (page 171)

Srinivas : Yakshagana instrumental artiste from Kinnigoly

Sushila : Lyricist

Tagore Das (b. 1952) [82] (page 145)

MANGALDAS, Amrita : Vocalist

MANGLUR,

Chandrakant : *Kirtankar* and *Tabla* artiste

Chandrakant : Vocalist from Sirsi

Deepa Gayatri Sunil : Vocalist

Minavati

Shaila : Singer from Sirsi

MANGLURKAR,

Pavana : Radio artiste from Sirsi - Light Music

S.D. : Mandolin player from Yellapur

Vimalanand : *Kirtankar*

Vimalananda Das : Vocalist from Sirsi

MANJESHWAR,

Kausalya (b. 1922) [37] (page 128)

Madhav : Flautist

Nalini : Vocalist

MEHTA, Susheela Ullal : Vocalist

MITABAVKAR, Digambar : Bhajan singer of Belekeri, Ankola

MOODBIDRI, Gita Ashok : Vocalist

MOONGREY, Ramdas & Mohan : Harmonium experts

MUDKAIKAR,

Prasad : Harmonium player from Sadashivgad (page 177)

Ramakrishna : Harmonium player from Sadashivgad

MUNDKUR,

Kumudini : Vocalist

Vrinda [110] (page 155)

MURDESHWAR,

Anand (1957-2002) [88] (page 147)

Pandit Devendra (1923-2000) [38] (page 129)

NAGARKAR, Pandit Chidanand (b. 1919) [31] (page 126)

NADKARNI, Mohan (b. 1920) [32] (page 126)

NAGARKATTI,

Sheela : Light Music

Suman : Vocalist

NAGVEKAR,

Babulo : Harmonium and Tabla player

Ganesh : Harmonium player

NAIAMPALLI, Pandit Sadanand (b. 1946) [73] (page 142)

NAYAK,

Bolwar Madhav (b. 1928) [46] (page 132)

Brahmvar Srinivas : Yakshagana artiste

Devdas : Harmonium expert

Gokuldas : Harmonium player from Mazali

H. Gopala : Yakshagana artiste from Hiriadka

H. Hiraya : Yakshagana artiste from Hunsemakki

Hosad Babuti (b. 1928) [45] (page 132)

Jayashree (b. 1946) [72] (page 141)

K. S. : *Bansuri* expert

Keshav : Tabla teacher; disciple of Yeshwant Rao Kerkar

K. Madhav : Yakshagana artiste from Petri

K. Manju : Yakshagana artiste from Udupi

Kota Sudhir : National Level Harmonium Artiste

Kumble Narasimha (1882-1945) [8] (page 112)

Kumble Upendra : Bhajan singer (page 171)

Maruti Devanalli (b. 1949) [78] (page 143)

Meera : Bhajan singer (page 171)

Mulkadu Venkatesh

N. Babayya : Bhajan singer (page 171)

N. Pundalik : Bhajan singer (page 171)

N. Srinivas : Yakshagana instrumental artist from Karkal

N. Venkatasha : Bhajan singer (page 171)

N. Vithal (b. 1923) [39] (page 129)

Narendra (b 1964) [93] (page 149)

Pakalakunja Krishna : Yakshagana artiste from Bantwal

Panduranga G. Nayak : Kirthankar from Kodibag

Perdur Devdas : Yakshagana artiste from Bhagavat

Prakash : Harmonium player from Haiga

Pratibha : Bhajan singer (page 171)

Puttige Srinivas : Yakshagana vocal artist from Moodbidri

Puttur Narasimha [89] (page 148)

Puttur Sitarama

Ramachandra Gajanan : from Nilekani, Sirsi

Rama Rao V. : Renowned Vocalist

Sadanand : Tabla player from Karwar

Sandhya : Bhajan singer (page 171)

Subraya Panduranga

Sudha : Bhajan singer (page 171)

Sudhir S. (b. 1972) [97] (page 151)

Sujatha (w/o Sitaram Nayak) : Vocalist

Dr. U. Damodar, M.D. : Sitarist and Vocalist

U. Madhava : 'Harmonium Appi'

U. Vasudev : Yakshagana vocal artist from Ujire

V. Koraga : Yakshagana artiste from Kundapur

Vandana : Bhajan singer from Manel

Vasanti R. (b. 1944) [66] (page 131)

Vasudeva : Hindustani Vocalist from Kundapur

NILEKANI,

Krishna Gajanan Nayak Benne : from Sirsi

Dattatrey Neelkund Nilekani : from Sirsi

OMKAR, Abhang : Tabla player

PADUBIDRI,

Dr. Geeta S. (b. 1944) [67] (page 139)

Tara : Vocalist - Childrens' Songs

PADUKONE,

Jayavanti : Vocalist - winner of *Sishunaal Award* in 1996

Narendra : Vocalist

PAI,

Anasuya : Radio Artiste from Dandeli - Light Music

Anil Sirsi (1951-) [66] (page 141)

Smt. Bhavani Vittal : Kirthankar from Sirsi

Gajanan : Kirthankar from Kodibag, Karwar

Devesh : Hindustani Vocalist & Tabla player of Mangalore

Durgadas M. : *Tabla*, harmonium & flute artiste from Sirsi

Gerasoppa Rama : Vocalist from Honavar

Harekal Ramakrishna (b. 1917) [28] (page 123)

Haridas : Tabla teacher from Brahmavar

K. Venkatesh : Tabla player from Kundapur

Kateel Govinda (b. 1921) [35] (page 127)

Kochikar Devadas [91] (page 149)

Kota Narasimha : Lyricist

Katil Narayan : Flutist from Kundapur

M. Narayan (b. 1920) [33] (page 127)

M. Ramakrishna : Bhajan singer (page 170)

Manjeshwar Govinda (1883-1963) [10] (page 113)

Nagesh : Tabla player - disciple of Keshav Nayak

Narayan : Music Teacher from Mangalore

Panduranga M. : Composer from Sirsi

Ramakrishna : Vocalist from Mangalore

Ramananda [111] (page 156)

Sharada : Bhajan singer from Maroor (pages 170, 171)

Sheela : Bhajan singer (page 171)

Shobha : Bhajan singer from Sirsi (page 171)

Suchita : Bhajan singer (page 171)

T. Ranga (b. 1949) [80] (page 144)

Umesh Moodbidri : Bhajan singer (page 170)

Usha : Bhajan singer (page 171)

Vaman : Bhajan singer (page 171)

PALANKAR

Dayanand Pundlik : Classical Vocalist from Ankola

Pundlik Bikkappa : Kirthankar from Avarse, Ankola

PANDARIBAI : *Kirtankar* and later a film personality.

PANDIT, Premalata : Vocalist and Musician from Sirsi

PATEL,

Gopal : Bhajan harmonium player from Yellapur (p 175)

PAVASKAR,

Dr. Chandrakanth : Kirthankar of Nandangadda, Karwar

Chinthan : Harmonium player from Katinkon (page 177)

Prahlad Dutt : Kirthankar from Katinkon (page 174)

Yogesh : Kirthankar from Katinkon (page 174)

PEDNEKAR,

Ganapati : Tabla player from Kodibag

PRABHU,

Amitha : Bhajan singer (page 171)

Arla Babraya

Aruna : Bhajan singer (page 171)

Baburaya : Ghatam and Khanjari player from Bantwal

Bantwal Vasantha Prabhu : Bhajan singer

Bolantoor Krishna (1885-1965) [11] (page 113)

Deva Dutt [112] (page 156)

Ganapathi : Vocalist

Jayanti : Bhajan singer from Bantwal (page 171)

Kumble Appu Rai : Bhajan singer (page 171)

Laxman [113] (page 156)

M.V. : Lyricist and Vocalist

Manjeshwar Vasudeva : Flautist

Matti Narayan : Yakshagana composer and vocalist

Mulki Sheshagiri : Yakshagana composer and vocalist

N.Govinda : Yakshagana instrumental artiste from Karkal

Nandini : Bhajan singer (page 171)

Narahari Vittal [114] (page 157)

P. Janardhana : Bhajan singer (page 171)

Prafulla : Bhajan singer (page 171)

Pundalik : Popular Vocalist & Tabla player

Raghvendra : Bhajan singer from Kotekar (page 171)

Ravindra : Vocalist and music director

Rekha : Bhajan singer (page 171)

Shoba : Bhajan singer (page 171)

Uma : Vocalist from Dandeli

Vardaraya : Bhajan singer (page 170)

Vasanth : Bhajan singer from Bantwal

Venkatesh : Mridangam & Tabla player from Mundkur

Vinayaka : Classical Vocalist from Kallianpur

Vinayak Pundalik (b. 1970) [95] (page 150)

Vishwanath : Tabla player

PULLE, Asha : Pop singer

PURANIK, K. Krishna : Tabla player from Karkala

RAIKAR,**Dattatreya R. : Kirthankar****Seema Govind : Musician****Lata M. : Radio Artiste - Light Music****Leela****Shakuntala : Singer from Sirsi****Shankar Govinda: Kirthankar****Shantharam : Noted bhajan/kirtan artiste (page 178)****RAJARAM, Katre : Vocalist****RANE,****Prashanth Madhukar : Tabla player from Haiga****Shivananda : Kirthankar from Sadashivgad****RAO,****Amembal Bhaskar : Musician****Ammembal Dinaker (D'Amel) (1909-1991) [22] (p 118)****Ammembal Sunder (1903-1999) [16] (page 115)****Appu : Tabla****Balachandra Shantaram [115] (page 157)****Dandeli K.N. (1910-2002) [23] (page 119)****Gulvady Harishanker (1912-1996) [24] (page 119)****H. Raghavendra (b. 1954) [87] (page 147)****Hattangadi Narayana : Lyricist****Kadle Narayan****Kalle Rama : Harmonium player****Lalita J. (b. 1943) [64] (page 138)****Mulki Narasinga : Lyricist****N.R. Rama : Musicologist****Padukone Ramanand (1896-1983) [12] (page 114)****Panje Mangesh (1874-1937) [5] (page 109)****Sadashiva : Poet****Sandhya : Vocalist from Badkere****Sita Devi (1902-1969) [13] (page 114)****Vatsala Manjunath****Vaikunt : Vocalist from Haldipurkar****Yellore Umesh**

REVENKAR,

Ananth Janardhan Bhat : bhajan/kirtan artiste (page 178)

Bhanudas G. : Harmonium and Tabla player

Gopalkrishna : Kirthankar from Ankola (page 174)

Mangesh : Tabla player

Narasimha Thukaram : bhajan/kirtan artiste (page 178)

Ramesh Janardhan (Kirthankar from Avarse, Ankola)

Somanath Gopalakrishna : Tabla player from Ankola

SAIL, Rathnakar : Tabla player from Nandangadda (p 176)

SAMARTH, Nagarkar : Vocalist

SAPRE, Vedamurthy Purushotham Gopal (page 178)

SAVANTH : Vishnu Balakrishna : Kirthankar from Baad

SHANBHAG,

Dayananda Narasimha : from Kumta

Koodla Anandu M. (b. 1953) [86] (page 146)

Koodlu Gopalkrishna : Veena player

Laxman : Bhajan singer from Yellapur (page 175)

Murlidhar : Bhajan singer from Yellapur (page 175)

Narasimha Govinda : from Kumta

Padmanabh N. : Bhajan singer from Yellapur (page 175)

Ravi : Guitar player from Yellapur

Sheela Vasudev : Vocalist from Sirsi

Vasudev B. (b. 1952) [83] (page 145)

Venkatesh Narasimha : from Kumta

SHANBHOGUE,

Katpadi Gopalkrishna (b. 1932) [51] (page 133)

SHENOY,

Abhijit (b. 1980) [98] (page 151)Adarsh (b. 1984) [99] (page 151)

Annapurna : Bhajan singer (page 171)

Arkul Srinivas (b. 1927) [44] (page 131)

B. Gopalakrishna : Bhajan singer (page 170)

B. Ramchandra: Flautist

Bantwal Raghuram

Basti Manjunath : Bhajan singer (page 170)

Chandrashekar Shenoy : Bhajan singer from Karkal
G. M.Gauri Panduranga (b. 1932) [52] (page 134)

J. Suresh : Harmonium player and Vocalist from Bantwal

K. Giridhar : Bhajan singer (page 170)

K. Surendra : Tabla player from Kalmadi

Latika : Bhajan singer (page 171)

M. Mohan Shenoy : Bhajan singer (page 170)

Mohandas Shenoy : Bhajan singer (page 170)

Mulki Narasimha : Bhajan singer (page 171)

P. Dinesh : Tabla player from Manipal

P. Ranganath : Lyricist

Prakash : Director, *Raga Taranga*

Aruna : Bhajan singer (page 171)

Ratnakar Anand : Lyricist

S. Krishnaraya (b. 1908) [18] (page 116)

Sadashiva : Bhajan singer (page 171)

Shankar : Harmonium player from Udupi

Suchitra : Bhajan singer (page 171)

Sumana : Bhajan singer (page 171)

Tara : Bhajan singer (page 171)

Udyavar Mukund : Bhajan singer (page 171)

Vandana : Bhajan singer (page 171)

Vinyak : Vocalist from Guruvayanakere

Vijayendra : Harmonium player and singer from Mangalore

SHESHAGIRI, Kunjalu : Yakshagana artiste from Bhagavat

SHET,

Dayanand P.

Ramachandra Mahabaleshwara (*Aryam*) : Lyricist from Ankola

Vishwanath : noted *yakshagana* from Harsikatta

Vishwanath : from Sirsi

SHETTY,

Ashok Ganesh : Tabla player from Baad (page 176)

Ganesh : Kirthankar from Karwar (page 174)

SHEZVADKAR, Gurudas : Harmonium player from Shezvad

SHIBAD, Dr. R.V. : Vocalist - Ghazal & Childrens' Songs

SHIRALI, Shantanu Shukla : Tabla player

SHIRODKAR,

Girish Ramachandra : Kirthankar (page 174)

Govind : Radio artiste and musician from Sirsi

SHUKLA, Shantanu : Tabla player from Shirali

SIDDAPUR : Lyricist

SIRUR, Sharada Balachandra : Vocalist

SUJEER (SUJIR),

Maya : Bhajan singer (page 171)

Radha (b. 1928) [47] (page 132)

SURANGOKAR, Thukaram : Bhajan singer of Belekeri, Ankola

SUSHEELA BAI, G. : Bhajan singer (page 171)

TARANATH,Pandit : Vocalist and Tabla playerDr. Rajeev (b. 1932) [53] (page 134)**TELANG,**Mangesh Rao Ramakrishna (1859-1949) [4] (page 109)**THAMASE,**

Bala Vithoba : Harmonium player from Kodibag (page 179)

Yashvanth : Tabla player from Sadashivgad (page 178)

THIMMIAH MASTER (1856-1926) [3] (page 109)**TINAIKAR, Dr. Sudha Pandit** : Vocalist**UBAYAKAR,**

Arun : Lyricst from Mallapur

Lalita Shivaram (b. 1928) [48] (page 132)**ULLAL, Sunita** : Vocalist**UPADHYA, Aditi Kaikini** : Vocalist**VAJANTI, Babush** : Harmonium player from Nandangudda**VAZANTRI,**

Gopal : Shehanai

Suresh : Clarinet

VERNEKAR

Chidambar : Kirthankar from Avarse (page 174)

Jaichand : Harmonium player from Mudgori

Vedamurthy Padmanabha Venkatesh Bhat

WAGLE

Gajanan Gopal Rao : Kirthankatr from Javal, Karwar



Konkani Avsuk Geet



*This is the way we say 'welcome'
(Purna Kalasha or Kumbha Swagath)*



Harikatha - just about to begin



The classic epics in folk



Vighneshwara's blessings at Konkani Kala Utsav



A folk performance in North Kanara



The devotional bhajan



The *Urda Muhoort* of Gaud Saraswats



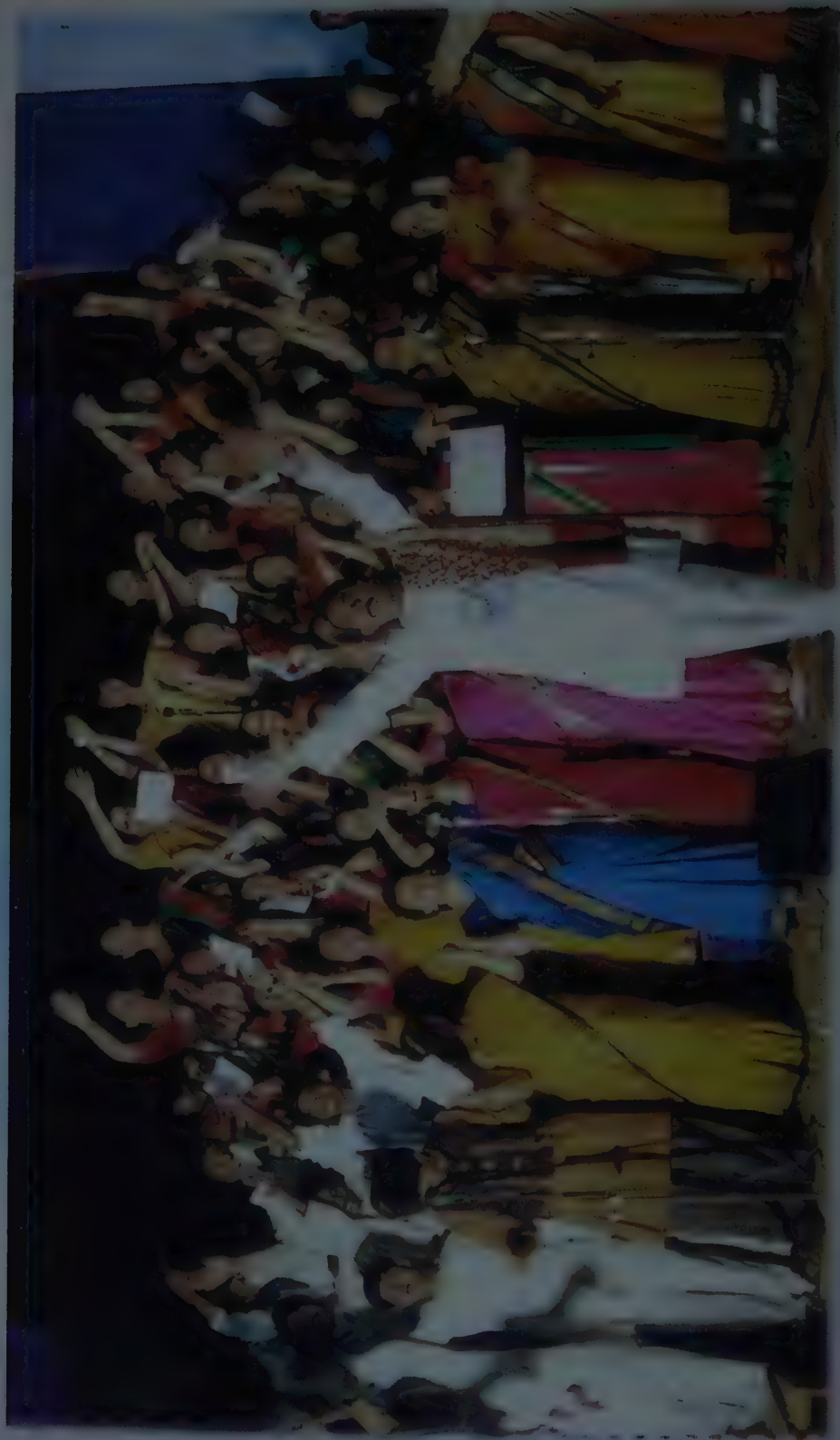
Pathrade in the making
(a special delicacy of Kanara)



Zag Konknni Monxea (Awake Konkani People)



Ami soglen ek (We are all one)
The Konkani Musical Mosaic



Adeus korcho vellu pavlo

PART IV

Konkani Christians
and
their music

CHAPTER IV-1 : KANARA CATHOLICS

A HISTORICAL INTRODUCTION

The Kanara Catholics form a part of a community that is intelligent, energetic, hardworking and visionary. Its past and its present bear ample evidence to its strong family ties, its attachment to the native soil and its loyalty to religion, traditions and language. Its history reveals that its people have always been adjustable and accommodating in their dealings. They are always willing to learn from the wisdom of others and ever prepared to teach others the fruit of their rich knowledge, thus manifesting themselves to be a people of care and concern for others.¹

The Catholics of Kanara are a peace-loving stock. Their roots may be found in Goa. A majority of them who are now found in the districts of North Kanara, Udupi and South Kanara are the direct descendants of the migrants from Goa.

The history of Kanara Catholics dates back to the 2nd Century, when St. Bartholomew is said to have founded a Catholic Colony in Kallianpur. Approximately 90 years later, he was followed by St. Pantenus, who traced his predecessor through a Hebrew version of St. Matthew's Gospel, left in the safe keeping of the Kallianpur converts. From that time, to the Middle Ages there was a complete break in the contact of South Kanara with the Catholic world. Yet the people clung fast to their faith though in the absence of formal religious instruction, they had come to forget the rite of Baptism and to confuse the identity of Christ and St. Thomas, according to the evidence of Friar Jordanus who visited the West Coast in 1328. That a Catholic community existed before the arrival of the Portuguese is also corroborated by the discovery of a jewelled cross, which was presented to the Portuguese by the King of Banger as a gesture of goodwill.

¹ From the speech delivered by Fr Ralph da Costa, then Rector, St. Aloysius College on the occasion of the 1999 bicentennial celebrations of the release of the Kanara Christians from captivity at Srirangapatan.

The second period of the history of Catholics coincides with the establishment of Portuguese power all along the West Coast. In 1498 Vasco da Gama colonised St. Mary's Isles, near Malpe port, though the real growth of the community was from converted immigrants fleeing religious persecution in Goa.

Hence most of the Kanara Catholics owe their roots to their Hindu ancestors, namely Gaud Saraswats. The European missionaries who came into Konkani in the 16th and 17th centuries (mainly during the Portuguese and British rule) made a number of conversions from the local population, chiefly in Goa and at other places. They baptised and re-named them, based on the name either of the priest or of a godparent. This was how a new community of Christians was born in Goa. It then spread into Kanara following migrations caused by various compulsions and reasons.

The Catholics of this 'Neo-Christian' community speak Konkani since they were the descendants of the GSB converts whose mother-tongue was Konkani. Even today many, if not all, proudly flaunt their original family names. They have been derived from Gauda Saraswat clans and the places to which they belong or belonged.

Most Catholics, who are established converts from among the Gaud Saraswat Brahmins in Goa, are believed to have fled Goa along with their Hindu Gaud Saraswat Brahmin cousins during the Inquisition, possibly under the emotional pressure of blood relationships. Among other reasons attributed to their leaving Goa was also their reluctance to give up their traditional Indian culture and customs, to replace them with the western mores that the Portuguese sought to impose along with the teachings of the western religion. So, for various reasons—familial, social, cultural and religious— they migrated still southward, to the court of the Zamorin of Kozhikode and around, as skilled artisans, craftsmen and agriculturists. They settled down *en route* at Kudala (confluence of rivers) said to be at the invitation of the *Paleyagar* of the then *Mangalapura* — erstwhile Mangalore — on the confluence of Netravati and Gurpur rivers. (Maxwell Pereira - 'Mangalore', organ of CASK February 2000)

In Kanara, Catholics are found in all the three districts of South Kanara, Udupi and North Kanara and are also scattered in other districts of Karnataka state in smaller groups and numbers. Out of these, the major settlements are in South Kanara and Udupi and so these two districts were, and still are, the hub and base for all cultural activities of the Catholics.

Kanara Catholics have a distinct culture which is a blend of the west and the east. Though their religion, education and social customs show a marked tilt towards the west, they have blended well with their counterparts in Europe and have drawn a lot from them which is reflected in their day-to-day living. Nowadays the Catholics have been taking Indian names and ardently trying to inculcate the local culture into their families.

In the field of Konkani songs and music, the contribution of Catholics is significant and laudable when compared in number with Saraswats and Gaud Saraswats.

Song and music run in the very blood of Catholics. Their religious festivals and social customs are incomplete without music. They not only appreciate it but have produced people of eminence in this field who can vie with the best in competence and output in musical productions. Catholic musicians from Kanara have even made a name in the west. They have contributed a lot over several decades. The love for their land and language is generously symbolized in their musical compositions.

In the early days, it was the clergy who took the lead and laid a solid foundation, giving Konkani music some of its classic compositions. Today, we have the laity in the forefront who are doing their mother-tongue proud by their ever-popular songs and music.

The reader will be happy to find, in the pages that follow, the contribution of Catholics which has enriched and strengthened the very fibre of Konkani song and music.

CHAPTER IV-2 : MUSICIANS OF YESTERYEAR

The early efforts in Konkani music were put in by the clerics who not only composed lyrics and music but diligently took upon themselves the task of teaching these works to their parishioners. Their work, in fact, was of quality and high standards. If we have a collection or compilation of Konkani religious or spiritual songs, it is because of the pioneering efforts and hard work of priests like the few mentioned here.

One of the early works was by Father Joachim Miranda. Though a Goan by birth, he came down for missionary work and settled in Kanara. He took charge of the Franciscan Friary (Monte Mariano) at Farangipet, South Kanara. It was here that he composed the famous Lenten canticle *Riglo Jesu Molleant* in the year 1762. It not only touched the hearts of the people with its lyrical beauty and solemnity but also evoked devotional feelings among the masses and helped them visualize the agony of Christ.

The same canticle was sung and kept alive by our forefathers during the Kanara Christian Captivity (1784-1799). The hymn undoubtedly became their 'strength, support and inspiration' during their days of torture and hardships.

The European Carmelites and Jesuits who worked in Mangalore from the mid nineteenth century onwards contributed a great deal to the cause of Konkani song and music. From among these, it was mainly the Jesuits who made an impact on Mangaloreans with their music. Many of them were master musicians; they composed music for a number of Konkani hymns and taught our people the brass band along with the notation of western music. Thus they were responsible for the resurgence of Konkani music and song which got a 'classical' base because of their untiring efforts. The leadership given and example set by these religious men inspired the local clergy and laity in several ways.

Among the Jesuits, the names worth remembering are:

Father Angelo Maffei	(The <i>pater familias</i> of Konkani Language and Literature)
Father Bellery	(Band master and Gregorian chant teacher)
Father Macri	(Composer)
Father Patroni	(Organist)
Father Pazzie	(Vocalist)
Father Buzzoni	
Father Diamanti	
Father A. Lazzarini	
Father Letelier	
Father Lunazzi	
Father Ranzani	
Father Rondano	
Father Zanolin	

In the years that followed, an increasing number of native Konkani Christians began to contribute to the cause of religious and social music. Here are brief sketches of a cross-section of these great personalities. This will give the readers an insight into the depth of the work rendered by them in the field of Konkani song and music often against great odds and difficulties.

1. Antony John Coelho (1819-1874)

One of the leading members of the community who, in 1874, headed a committee of leading lay Catholics to discuss a move to invite the Society of Jesus to take charge of the Diocese of Mangalore. A person with remarkable intelligence and an expert linguist, he is credited with having set Konkani hymns to music including the classic *Sorgim thaun* in 50 stanzas which is sung even today, mainly during Lent.

2. Lawrence Nicholas Vas (1856-1904)

Another name to be remembered and recognised in Konkani spiritual songs. Lawrence Vas, as he was popularly known, shot to fame with his collection of poems and spiritual songs in Konkani, entitled *Ruchik Amrut*. He was head clerk in the firm, A.J. Saldanha & Sons. Also a literary figure, he wrote many Konkani books and an English play.

3. Fr. Gregory Coelho (1863-1918)

Younger brother of Fr. Dennis Coelho, the very first native Mangalorean Jesuit. Fr. Gregory Coelho wrote Konkani hymns and composed spiritual songs on the Blessed Virgin Mary. Among them, the most popular are *ie Morie Tujem Nanv Vornnitanv*, *Morie Porti Amcher Tuje Dolle* and *Moriek Hogollsiam*. They are as fresh as ever and are sung even today.

4. Fr. Basil Rosario S.J. (1865-1945)

A Jesuit priest at St. Aloysius College, he is remembered mainly for his writings on religion, morals and etiquette. But he also contributed lyrics to Konkani light music. See [7]. He was one of the three priests who were known as the scholar-poets of their time, the other two being Fr. Aloysius John D'Souza [6] and Fr. John Salvatore Vas [9], both of Mangalore diocese. They were instrumental in contributing their original work like lyrics and melody to the Konkani light music field as well.

They kept alive the religious and cultural heritage of the Christian community and are etched in its memory.

5. Monsignor Michael Placid Colaco (1866-1929)

An outstanding Diocesan priest of Mangalore, he was the first vicar of Cordel Parish and Founder-Director of St. Antony's Charitable Institutions. A Konkani hymnwriter his works include, among others, classics such as *Khursa Mullim Dukhi Mata* and *Gupit Mojea Deva Tuka Namaskar*.

6. Fr. Aloysius John D'Souza (1869-1933)

The well-known parish priest of Urva Fr. Aloysius D'Souza had an enormous collection of Konkani folklore, among which the treasure of *Ovio* and *Vers* were vibrant forms of cultural songs.

He was one of the three priests who were known as scholar-poets (for details, see Fr. Basil Rosario, S.J. [4]).

7. Dr. Lawrence Patrick Fernandes (1870-1946)

A physician-cum-surgeon by profession, who served at Fr. Muller's institutions as Chief Medical Officer, Dr. *Lorsab*, as he was popularly known, was instrumental in popularizing choral music in Mangalore. Great philanthropist that he was, he would spare no pain, effort or money for the cause of choral, vocal or instrumental music. He had his own choir which he conducted on important occasions, such as the Eucharistic Congress held at Mangalore in 1938.

8. Monsignor Raymond F. C. Mascarenhas (1875-1960)

Well-known as the founder of the Bendur Parish and Bethany Congregation of nuns, this distinguished churchman also had to his credit the compilation of *Saibinnichim Gaianam*. He was also the composer of *Deva Doiall Kakulltichea* and *Noman Aunkar Morie*. The former is a very popular spiritual song for the Lenten season and the latter is dedicated to the Virgin Mary.

9. Fr. John Salvadore Vas (1875-1956)

A priest of Mangalore diocese, he was vicar at Cordel (1911-23) and Milagres (1923-38). He is remembered as a scholar, poet and Konkani lyricist: see [7] (page 209).

He was one of the three priests who were known as scholar-poets (for details, see Fr. Basil Rosario, S.J. [4]).

10. John Joseph Rego (J.J. Rego) (1878-1952)

The name of J.J. Rego just cannot be forgotten in the field of Konkani songs and music. He was not only a staunch crusader for the cause of Konkani but also a selfless worker with vision and initiative. He pioneered the publication of various Konkani songs which were available during his time in order to preserve them for posterity. This earnest wish and effort of his bore fruit when, in 1935, he first published his compiled volume containing over 250 Konkani songs. He named the book as *Chaltim Podam*. Today it has seen its 7th edition and has sold over 11,000 copies. He served the field of liturgical music too by being the choirmaster of the *Gentleman Sodality* (Sodality of the Blessed Virgin Mary) at the Kodialbail chapel. Rego's name has been perpetuated not only by his publications but also by his untiring zeal in the field of Konkani literature, songs and music.

11. Philip Tauro (1878-)

A household name in the 1920's for Konkani songs, Tauro specialized in reaching out to the common man with his highly popular Christmas dances in Mangalore. He shot to fame by cutting a disc, *Antonina illa mitt*, at the Columbia Record Company of Madras as early as 1930. This Gramophone record is believed to be the first-ever disc in Mangalorean Konkani.

The year of his death has not yet been ascertained.

12. Sylvester Francis Noronha (1879-1959)

A tile manufacturer by profession, he was also the organist at Rosario Cathedral. His sons, Dionysius and Malcolm, who both formed part of the Rosario Cathedral choir in their youth, later gained fame in the fields of jurisprudence and architecture respectively.

13. Lawrence D'Souza (c1880-1966)

A pioneer bandmaster of our district, he and his son Michael Ambrose *alias* Eddie are remembered for preserving and spreading Konkani music through brass band. (Details of their work will be found in the chapter on the brass band).

14. Louis Augustine Menezes (1883-1944)

Louis Menezes comes from a family that hailed originally from Bantwal. He was born in Falnir and was the brother of Dr. P.C. Menezes who worked at Fr. Muller's Charitable Institutions. A very good musician, Louis became the choirmaster of Milagres parish - a post which he held for many years. He was instrumental in training many budding musicians and singers in and around Milagres.

15. Fr. Jacob Severine Sequeira (1884-1962)

Also known as Fr. James Sequeira, he was a noted Konkani composer of the 1920's. His Konkani songs were both religious and social. By the late 1920's, he had published two of his volumes of Konkani songs with musical notation. Another volume of his, entitled *Ullas*, and published in 1931, contained another 50 Konkani songs meant for different occasions. It sold more than a thousand copies. The first edition itself was of 1,000 copies. He was then the parish priest of Ferar - a hamlet near Bajpe where the present Mangalore airport is situated.

16. Aloysuis Ignatius Mascarenhas (1887-1961)

Popularly known as Louis Mascarenhas, he became the celebrated poet laureate of Konkani. Louis Mascarenhas who came to be known as *Vara Kavi* started a printing press in 1912 along with *Sardar* Louis Kannappa (1887- 1968) to cater to the needs of their new periodical *Konkani Dirvem*. This was the first-ever Konkani weekly of Mangalore and South Kanara. Mascarenhas served the cause of Konkani in a meaningful way by composing a number of songs and verses in Konkani which were published in his paper. *Abraunchem Yajnanadan* was one of his all-time masterpieces and a renowned lyrical play, a sort of operetta which won him name and fame.

Another noted composition of his was *Vell Kall Suru Zaunche Purvim* which he wrote for the Eucharistic Congress in 1938.

One of his companions, J.J. Rego [10], was responsible for the publication of *Chaltim Podam*, a compilation of songs by various poets and musicians in Konkani. This is one of the first books which brought Konkani songs to the masses and made them popular.

Note: The word *Sardar*, used above in reference to Louis Kannappa, is the Indian appellation for the title 'Chevalier' or 'Knight of St. Gregory' - a papal honour bestowed on the laity in those days.

17. Fr. Denis Albuquerque (1888-1970)

A Jesuit priest at St. Aloysius College, he taught English and logic and was editor of the college magazine. He made a study of Konkani phonetics with the use of hearing and reading aids. He was the author of the hymn book, *Cantate Domino*.

18. Fr. P.L. Bothelho (1892-1974)

Father Paul Louis Bothelho was known all over the land as PLB. He was a poetic genius and could compose poetry and songs on any subject under the sun. Humour was the essence his compositions and it is said that people used to eagerly await his works in Konkani weeklies of those days, such as *Dirvem*, *Mitr*, *Raknno* and so on.

The *Swatantr Konkanni Prakashan* of Bombay published his collection of 100 poems entitled *Kaviam Jhelo* in 1960, when he was the Parish Priest of Sastan.

Many people may not know that PLB had also composed some very good liturgical hymns, that are sung even today. *Dev Amkam Zai Aunkwari Morie* was a hymn that he composed in December 1938 for the Eucharist Congress held in Mangalore, during the tenure of Bishop Victor. R. Fernandes. Another hymn of his, *Povitr Socramentak Git*, was composed in April 1939 to celebrate yet another Eucharistic Congress held at Karkal.

19. Albert Marian Pinto (1893-1969)

A.M. Pinto can be rightly called the *Paterfamilias* of modern contemporary Konkani songs. He is one of those few composers whose songs have remained evergreen. Though his compositions belong to the late 1940's and early 1950's, they are still sung and enjoyed by the present generation.

He has many songs to his credit like *Chowpatiri* etc., of which *Rosalin Mojea Mogachem* stands out as a mega hit. He is said to have composed it in honour of his wife Rosaline. As was the custom of those days, he had set his lyrics to an existing melody, originally an English song. Given below are the lyrics of the original English song from which *Rosalin...* was composed.

*Maryann - she's after me
Full of love she seems to be
Mother says it's plain to see
She wants me for her young man
Father said " If that be true
Jack, my boy, be thankful too
If there's one bigger fool in this world than you
It's Maryann !"*

A.M Pinto will be remembered by every Mangalorean musician and song lover, for a long time to come.

20. Lily Pereira (1895-1975)

A school teacher by profession, Lily deserves a special mention for popularizing Konkani songs among school-going children and for her compositions *Lhan Lhan Burgim Ami*, *Belia Pattnnachen Aur*. Her pupils included S.S. Rasquinha [26].

21. Fr. John Salvadore Miranda (1898-1967)

Another cherished name in the field of Konkani music is that of '*Pitaji*' Miranda. Born in Derebail, Mangalore, he served as a priest in Bombay archdiocese mostly in Bassein (now Vasai) where he mastered the local language and wrote a number of devotional and liturgical songs. He contributed articles, poems and songs to Konkani periodicals published from Mangalore. He was not only a musician but a compiler and publisher as well. His volumes of Konkani songs were published from Karachi, Bombay and Mangalore. His collection of Konkani liturgical songs called *Hosanna* was first published in 1926. It contained 288 different hymns and saw its Silver Jubilee edition in 1951. *Pitaji* Miranda was a man of great vision who kept Konkani songs and hymns alive by compiling and publishing them from time to time.

22. Gregory D'Souza (c1900-)

Popularly known as *Gigam*, he was well known in his times for his Konkani songs. He is the father of the noted Konkani composer and singer Jerome D'Souza [51]. *Gigam* was known for his extempore compositions which he sang during wedding celebrations.

23. Denis Albuquerque (Dinesh Pai) (1905-1993)

He was a teacher at St. Aloysius High School for over three decades. A noted Konkani writer, his output includes books on Konkani proverbs and Konkani grammar; he also contributed to various Konkani journals. As a musician, he is remembered as the leader of the Ambrosian singers; all his ten children were part of this group.

24. The Sequeira Brothers of Bijai:**Fr. William Sequeira (1908-1946)****John Sequeira (1910-1945)****Fr. C.T. (Charles Thomas) Sequeira (1918-1977)**

Siblings from Bijai who served the cause of Konkani music in a big way. The two priests composed Konkani hymns and trained people to sing them. John was the choirmaster of the Bijai church for 15 years (1928-1943). He also strived to popularize orchestral music in and around Mangalore. He was a renowned violinist of his times.

25. The Rasquinha Brothers of Angelore:**Simon Sylvester Rasquinha (1910-1987)****John Basil Rasquinha (J.B. Rasquinha) (1919-2002)**

S. S. Rasquinha was an all-rounder of Konkani art-forms and a bundle of talents. He was not only a composer but a writer and a very famous actor as well. A byword for the theatre-loving Konkani people, he was also respected as an eminent painter and sculptor. He founded 'Simon & Co.' the famous statue manufacturing unit of Mangalore. In 1956, he received the Papal Honour *Bene Merenti* which included a gold medal and a citation. He composed a number of songs which saw the light of day in the book 'Sing-a-Song' published by him. He also released (composed and sung) a Konkani gramophone record in 1936 entitled *Fakir Juanv* recorded at Columbia Gramophone Co. Ltd., Madras. His associate in this venture was Denis M. Patrao.

J.B. Rasquinha composed original lyrics and music for Konkani songs. A very good actor, singer, playwright, orator and a successful businessman, J.B. was a man for all seasons. During his younger days he conducted the Angelore Church Choir for nearly two decades. Many of his songs are found in the song book *Chaltim Podam*. This book has been through seven editions, the last of which was brought by J.B. himself in early 1970's.

26. Marian Pinto (1910-1984)

An unassuming musician from Kavoor, near Bondel. Marian Pinto was a dedicated violinist. He taught music to many budding musicians in and around Mangalore. He used to play the violin for choirs and musical concerts. He was a favourite and dependable companion to Dr. L.P. Fernandes in all his musical endeavours.

27. Cyprian Urban Pinto (1912-1990)

A school teacher by profession, he was popularly known as *Sippa Mestri*. He was a gifted musician and the pioneer among Mangalorean Catholics to establish a 'string band' as early as 1943. He joined the Bijai Church Choir at the age of 12 and was encouraged and ably guided by Rev. Fr. Antony E. Colaco, the then Parish Priest of Bejai. He succeeded John Sequeira as the choirmaster and served the Bijai church choir for a record period of 45 years (1943-1988). He composed a number of Konkani songs, hymns and full-length Masses. He was one of the leading music directors of the district. In 1943, he started the Bijai String Band which was converted into the Bijai Jazz Band in 1945. This Band played and lasted till 1971. Incidentally it was first Jazz Band of Mangalore.

Cyprian Pinto was also one of the top-notch violinists of the city and had the rare distinction of directing music for almost every play staged by the Konkani Natak Sabha for 20 successive years since its inception in 1943.

Cyprian Pinto passed away on August 13, 1990. He was succeeded as choirmaster of Bijai Church by his son Bennett (the author of this book).

28. Michael Ambrose (Eddie) D'Souza (1913-1993)

Son of Lawrence D'Souza [12], he succeeded his father as leader of the community's oldest extant brass band. More details of his work will be found in the chapter on brass bands.

29. Father J.S.T. Rodrigues (1914-2003)

Another 'singing priest' of the district, hailing from Agrar (Bantwal), he could be the only Mangalorean to have composed hundreds of spiritual songs in authentic Carnatic music which he has published in several volumes. He mastered Carnatic music and is a crusader for this cause. He compiled and published songs in a couple of volumes entitled *Amche Somajintlim Podam*. One of his masterpieces is the full-length Konkani opera *Tobias*; the first of its kind to be set to Carnatic music. His liturgical compositions, again in Carnatic music, specially meant for funeral rites, are regularly sung all over the Diocese of Mangalore. He belongs to the rare breed of musicologists who taught music for well over five decades in a dedicated yet humble way.

The various publications of Fr Rodrigues are listed below:

1. *Gitam* in Carnatic music
2. *Sacramentachem Gaian* in Carnatic music
This book also contains in Gregorian chant the *Office of the Dead* in Konkani.
3. *Amche Somajintlim Podam* Part 1
4. *Amche Somajintlim Podam* Part 2
5. *Xembor Contigo*
6. *Moronn Korchi Rit* in Carnatic music
7. Liturgical music for church singing in Carnatic music - in four volumes, of which three were composed after his retirement from active parish work.

Another two volumes whose manuscripts are ready but await publication are:

1. *Bhagevont Hapto* in Carnatic music
2. *Rongit Gaian* - a book of hymns originally in Latin for the entire liturgical year. The original Latin was compiled by Fr Diamanti SJ and has now been rendered in Konkani by Fr J.S.T. Rodrigues.

Fr. Rodrigues won the Sandesha Special Recognition Award in 1997.

30. Felix Paul Noronha (1916-1980)

A noted Konkani poet and lyricist, he has composed songs on secular and religious themes. As a lyricist he was known for his characteristic style. Many hymns composed by him - which are sung even now - bear testimony to his talent. The ever-popular hymn *What a friend we have in Jesus* was translated by him into Konkani as *Dulob Jesu Mogall Uddar* which has remained a classic. In the 1950's he transliterated into Kannada script some selected verses of the famous Konkani epic *Christa Purann* originally written by Fr. Thomas Stephens SJ.

In the 1960's he wrote lyrics to the music of Cyprian Pinto of Bijai, Mangalore. The duo produced a sizeable volume of songs.

31. Henry D'Silva of Udyavar (1918-1971)

A poet, musician, playwright and actor, Henry D'Silva (pen name- 'Raam' Udyavar) was a rare rural gem who dedicated most of his life for the cause of Konkani songs and music. Though D'Silva died young at 53, he had composed innumerable verses, poems, popular songs and liturgical hymns. He composed songs mainly for his own plays. In all he wrote 32 plays including 2 in *Tulu* which he regularly staged at Udyavar and suburbs of Udupi. He also directed and acted in them.

Henry D'Silva was the choirmaster of the Udyavar church choir and the recipient of the Papal Honour *Bene Merenti* which included a medal and a citation for his service towards religious and social awareness.

Incidentally, he is the father of Fr. Swebert D'Silva, Principal of St. Aloysius Pre-University College.

32. Peter Paul D'Souza (1918-1981)

Peter Paul D'Souza was an ex-serviceman, who served in the Air Force during World War II. He was popularly known by his second name *Paul*. After the War he returned to Mangalore where he established the International Music Company at Balmatta junction, thereby earning the nick name '*International Paulab*'. In addition to teaching music, he was dealing in musical instruments and accessories in his shop and would undertake repairs of musical instruments like the violin, guitar and even brass instruments.

He was a renowned violinist of the city from the 1930's and had many students who were trained under him. He taught music at St. Aloysius High School from 1969 to 75 and also lent a helping hand to the college band, conducting it a couple of times during the absence of then bandmaster Fr. Thomas D'Souza. He passed away on July 14, 1981.

33. S.S. Prabhu (Saturnine Sylvester Miranda) (b. 1921)

A tahsildar by profession, he was also a musician and dramatist and wrote lyrics for songs for his own plays. His plays include *In Search of Happiness*, *Live according to your means*, *A Peep into Missions*, *The Farmer's Triumph* and *The Hermit's Message*.

He was a prominent member of 'The Bijai Contingent', which features at the end of this chapter.

34. Pascal Cunha

A Konkani lyricist and folk musician hailing from Gulpur, he has a number of songs to his credit. His contribution as a compiler of Konkani songs cannot be forgotten. He had worked in the field of Konkani songs and music with Fr.J.S.T.Rodrigues [29] (see page 217) while the latter was the parish priest of Gulpur (1955-71). Cunha was a great help to Fr.Rodrigues in compiling and publishing many Konkani songs.

35. Father Walter Albuquerque S.J. (b. 1923)

A household name in the field of Konkani religious and spiritual music, Fr Albuquerque was selected by *Consociatio Internationalis Musicae Sacrae* (headquartered in Rome) to represent India in the field of Sacred Music at Cologne, Germany in 1961, at Rome in 1975, at Bonn, Germany in 1980 and again at Rome in 1985.

A musical genius, he can play a variety of instruments like the violin, mandolin, violin-cello, piano, organ, accordion, flute, guitar and many more with remarkable ease and grace.

He has composed innumerable hymns including full-length Masses and other liturgical music, the total running to four figures. He has harmonized, edited and published 12 volumes of spiritual songs on various liturgical themes. These works have become popular not only in South Kanara but also in North Kanara and Goa.

Father Walter's vast and rich experience as a musicologist and teacher prompted him to establish a Music Academy *Sangeetalaya* in 1976 housed at the Fatima Retreat House, Jeppu, Mangalore. Here both Western and Indian classical music was taught under vocal and instrumental categories. The academy functioned for seventeen years until his transfer to the Nagaland Jesuit Mission in 1993. He has authored and published a number of books on theory of music (Western classical music) and books on guitar and organ.

He has produced over a dozen cassettes of spiritual music on various religious and gospel themes.

His popular and famous musical compositions include full-length operas and operettas like *David Rai* (King David), *Khotavinn Kalliz* (Immaculate Heart of Mary), *Vechik Put* (The Prodigal Son), *Samarachi Stri* (Samaritan Woman) *Talentanchi Vopar* (The Parable of Talents), etc.

He has been honoured by many local organizations and institutions in recognition of his devoted and dedicated service to the field of music. The name of Fr Walter Albuquerque is synonymous with Konkani liturgical music.

He served the Nagaland Jesuit mission for 9 years.

36. V.J.P. Saldanha (1925-2000)

Better known by his *nom de plume* 'Khoddap', he was a multi-dimensional personality and a bundle of talents. VJP was a prolific writer, journalist, editor, poet, musician and playwright - all rolled into one. A byword in Konkani literature, he is known as the 'Father of Historical Novels' in Konkani. His profile here is limited to the field of music and song.

As a versatile poet he has composed a number of songs and hymns in Konkani. The best of his many compositions are traditional carols in Konkani, written for staging *Kristanchem Zonan* (The Birth of Christ).

Lyrics for the full-fledged operas *Tobias* - with music by Fr. J.S.T. Rodrigues and '*Khotavinn Kalliz*' (Immaculate Heart) - with music by Fr Walter Albuquerque, SJ. He wrote the script and lyrics for yet another celebrated Konkani opera *Amchem Daiz* (Our Heritage) with music by S.I.J. Moras in 1965.

He has also written the following histories in verse:

The History of Jesuits in Mangalore,
The History of Fr Mullers.

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VJP was the founder of the Mangalore Philharmonic Choral and Cultural Society in 1961. He conducted this chorale regularly over a period of 8 years (1961-1968). There were well over a 100 singers drawn from all over the city and VJP himself personally trained them for concerts and performances.

He was invited to participate in the National Seminar for Composers of Liturgical Music at The National Biblical Catechetical and Liturgical Centre (NBCLC) Bangalore, in 1978-79. He was a rare musicologist and a very good tenor of the district. In 1994 VJP was honoured for his 50 years of penmanship and was conferred with the title *Konkani Sahitya Kulabhushann*. He passed away on February 22, 2000.

37. Alban Castelino (b. 1924)

A retired Professor of Physics of St. Aloysius College, Alban Castelino is a singer, musician, writer, editor, actor and director. He was the choirmaster of Bendur church for over three decades.

He has served the fields of liturgical and social music and has also acted in and directed Konkani plays.

Belonging to the well-known Castelino family, originally of Makale (Shaktinagar), he resides at Kadri.

38. Louis Pinto (b. 1926)

Younger brother of Cyprian Urban Pinto of Bijai, he was a noted singer and lyricist who made a meteoric rise in the field of Konkani music in the early 1940's. Gifted with an exceptionally sweet voice, Louis Pinto was instrumental in popularizing Konkani songs through plays staged by the Konkani Natak Sabha right from its inception in 1943. He was one of the few Mangaloreans who had their songs recorded on HMV discs in the early 1950's.

39. Swami Supriya (Fr. C.C.A. Pai) (1927-2001)

Fr Cyprian C.A. Pai or Swami Supriya was a Jesuit missionary who worked at Haliyal, North Kanara. A versatile genius and an authority on Konkani, his contribution to the language was enormous. He is remembered and mentioned here for his *Mannkuleank Podam* containing lyrics and songs for the tiny tots. A talented singer and musician, he has worked untiringly to popularize Konkani secular and liturgical music in North Kanara.

40. The Andrade Brothers of Urwa:

Claudius A.V. Andrade (1928-2001)

Francis E.C. Andrade (b. 1929)

Popularly known as Claude and Frank, they were largely responsible for popularizing our traditional *Manddos* and *Deknnis* through dances which they directed in the 1950's.

41. Denis D'Souza (b. 1928)

Born in Puttur, on October 3, 1928 Denis D'Souza joined as Headmaster of St. Philomena's High School, Puttur in 1952. He shot to fame by winning the State Award for Education in 1977 and National Award as Best Teacher in 1983.

After retirement in 1984, he was selected as Vice Principal of Indian School, Abu Dhabi, U.A.E and served in that capacity till 1992. He was then appointed Principal at Sherwood Academy, Abu Dhabi. He worked till July 2000 after which he has settled down in Mangalore.

Sports and Music are his strong points. He has composed songs in Konkani, Kannada and English. He was instrumental in making the singers of Puttur take part in the diocesan music competitions at Mangalore and took great pains to compose new songs for the same. In 1984, he published them in the form of a song book and named it *Vinchnnar Podam*. The book contains 25 Konkani songs, all his own compositions.

42. Albert Fernandes (1928-2002)

Hailing from Bolar (Rosario Parish) Albert was endowed with a rich and deep voice. He is a renowned bass singer of Mangalore and a very good musician.

He has served the Rosario Cathedral Choir for over 50 years, out of which 25 years he was its choirmaster.

43. Fred Fernandes (1928-1988)

A composer of about 350 Konkani songs, he rose to fame through the medium of theatre in South Kanara. His songs were on various themes culled from the interaction of his day-to-day life. He was also known as a playwright and an actor.

44. Saturnine I.J. Moras (1928-1997)

Saturnine I.J. Moras was a musicologist of rare calibre and had the distinction of singing and conducting music at the Brampton Oratory, London. He was one of the few to have spread the fame of Konkani culture in the West.

Moras was the founder of the 'Ambrosian Singers' - a spirited singing troupe of the 1970's which enthralled Mangalorean music-lovers. They specialized in performing liturgical music including Latin hymns.

The group under the able leadership of S.I.J. Moras won the hearts of the Konkani music-lovers when they staged the first-ever Konkani opera - '*Amchem Daiz*' (Our Heritage) in 1965. It depicted the Konkani culture from its roots. The opera, conceived by Moras, had its script and lyrics by VJP Saldanha. The music of course was composed and adapted by Moras himself. The orchestra was conducted by C.U. Pinto and the theatrical part of it was directed by S.S. Prabhu.

Amchem Daiz was such a resounding success that it had four repeat performances. In 1969, nostalgic memories were recalled when it was staged twice on public demand.

45. Harry Boy Sr. (b. 1929)

Born in Valencia in 1929 Harry D'Souza was a stage artiste from his younger days. His mentors started calling him *Harry Boy* when he was a child artiste and the name came to stay. He has composed over 500 songs and has managed three beat groups in a span of 25 years.

Residing in Mumbai, he is a committed artiste of the Konkani stage and has been active as an actor and singer for the past 56 years.

46. Fr. Ben Britto, O.F.M. Cap. (b. 1931)

A Capuchin priest, he was Superior at Monte Mariano Novitiate, Farangipet. He is also a distinguished singer and composer of religious music.

47. Charles Francis D'Costa (1931-1992)

Known as *Cha Fra* all over the country, he was a doyen of Konkani poetry and drama. He is one among a few Konkani poets of Karnataka to have won the *Sahitya Academy Puraskar* for his collection of poems *Sonseache Kaan* and was bestowed with the title *Konkani Sahitya Kularatn*.

Cha Fra is still a household name in Karnataka and Goa for his lively lyrics and picturesque poetry. Many songs written by this celebrated poet have been immortalized in a couple of cassette albums. His lyrics have been appreciated for their depth and humour. He was one among the founders of *Mandd Sobhann* - a Konkani Cultural Organisation.

He was a prolific writer and journalist of his time with an experience of owning and running Konkani weeklies and fortnightlies. *Cha Fra* passed away on December 3, 1992.

48. Henry T. D'Souza (1931-1973)

During the transition of the Hawaiian guitar to Spanish guitar in Mangalore, it was Henry T. D'Souza who made a name and was popularly known as *Guitar Henriab*. He was a *guru* to many musicians.

He belonged to a rare breed of composers who could develop a commonplace theme into a lilting song. This ability of his made him a music director for many Konkani plays.

He was chosen to be the music director for the very first Mangalorean Konkani feature film *Tisri Chitt* but fate snatched him away much before the film was completed.

One of his all-time hits *Rosalina* – later recorded as *Juliana* and rendered by Hemant Kumar – was a classic example of his magic in music.

49. Charles D'Souza (b. 1932)

Hailing from Kulshekar, he is one of the strong pillars of the Gumtam. He has contributed richly to this folk art and, along with his son Clifford, has done much to foster the Gumtam tradition. For more details, see Chapter V-2.

50. J. C. Pereira & Antony Costa

This famous Goan duo settled in Mangalore and taught music to the local youngsters. These men were responsible for inculcating the love of music among the youth and they gave a strong base for orchestral music. The former was a master violinist and the latter was proficient in brass instruments and strings.

The Jeppu Contingent:

The Jeppu contingent of 1940's and early 1950's consisted of musicians like Anthony Pinto, Mendes Brothers, Baptist Pinto (Guitar Baptist), Jenna, Joachim Torres, Louis Goveas, Diego Sequeira and Henry Gracious who made Konkani songs and music popular by their interaction in plays and various social celebrations. They hailed from Jeppu and its adjacent areas like Valencia, Cascia and Milagres.

The Bijai Contingent:

Almost during the same time, a bunch of young artistes of Bijai like S.S. Prabhu (Saturnine Sylvester Miranda), Sebastian D'Mello (*Domel Mestri*), Louis Pinto, Henry Moraes, and C.B. Fernandes to name a few, were composing Konkani lyrics collectively. These were used in their plays with adapted music which were rendered by Louis Pinto, Frank D'Souza, Henry Moraes, Cyril D'Souza, Arthur Pereira, and Henry D'Souza (*Bobllem Henry*). The songs were definite 'hits' and are remembered by the older generation even today. It is worth mentioning that Louis Pinto shot to fame as a noted singer mainly because of these public performances which attracted large audiences.

CHAPTER IV-3

MODERN TRENDS IN KONKANI MUSIC

Konkani music took a welcome deviation in the mid-fifties when a new trend evolved and took shape distinctively in the form of originally-composed Konkani melodies.

In the 1930's and 1940's Konkani music and composers borrowed from, and relied heavily on, either western or Hindi film music tunes. They wrote lyrics based on this 'filmy' music and sang them on stage. Tunes from Goa trickled into Kanara too and people were happy using these western music tunes and melodies. But a sort of revolution took place in Konkani music and song when Jerome D'Souza (a Mangalorean settled in Bombay) and Wilfy Rebimbus (a founder member of the 'United Youngsters' club of Jeppu, Mangalore, established in 1954) began composing new Konkani songs. The lyrics and music of these songs were their 'own' and not borrowed from other sources. This innovation was a rage with the masses which gave a new dimension to Konkani music. From then on, many a new composer has hit the Konkani music scene and has trod the path in the pioneering steps of Jerome and Wilfy which was marked by hard work and dedication.

The 60's and 70's saw the ascent of Konkani musicians who had by then developed very high standards in their respective fields. Given the opportunity, they could perform anywhere in the world. We can go on listing scores of names of Konkani artistes who have contributed greatly to Konkani - their mother tongue.

This new era and saga of Konkani music originates from Jerome D'Souza and Wilfy Rebimbus and marches ahead with other artistes of repute. If some of them were basically composers or musicians, there were also talented singers who have made it 'big' on the Konkani scene and have not only made a name for themselves but have added colour, texture and a dash to the numbers they have rendered.

There follows some details of these musical sons and daughter of Konkani. It is not possible to give details of all but some names have to be mentioned for the sheer quality, diversity, reach and depth of their work and also, in a more important way, for their total devotion and dedication to the cause of Konkani in particular and music in general.

51. Jerome D'Souza (1933-2000)

One of the pioneers of original Konkani songs and music. Way back in 1949, he composed his very first song on the life of Sr Alphonsa at the tender age of 10. From then on, Jerome composed hundreds of Konkani songs with a definite ethnic flavour. Undoubtedly he was the best musician among his contemporaries and also the only composer of his times who had incorporated the strains of Indian music in his compositions with a high success rate. (e.g., *Nach Konknanant, Fakir Ani Ranni, Gadiwala, Sangeet Master, Kharvi*, etc.)

Jerome has been acclaimed as one of the finest singers Konkani has ever produced. He was endowed with a resonant and melodious voice. His songs and music became such runaway hits, that he became a sell-out in whatever he did - either cutting discs for HMV or broadcasting on AIR or presenting musical shows. He staged many *Nite* programmes, produced over 20 cassettes and published his songs in print in a volume called *Amchim Podam* in 1970.

In his heyday, he proved to be a very tough competitor to many a Goan singer and was well respected for his vocal range even in Goa. While he was broadcasting regularly from AIR Bombay in the 1960's and 1970's he had a chance to actively collaborate with other singers of repute especially with top Goan singing stars and music directors. Jerome has shared LP records with a number of Goan singers - a feat which probably no other Konkani singer from Kanara has performed. He was conferred with titles *Konkan Ratn* and *Konkan Kunvor*.

Jerome, with his golden voice, was a rare jewel in Konkani music whom we lost forever on March 4, 2000.

2. Helen D'Cruz *nee* Correa (b. 1933)

Born in a musical family at Urwa, Mangalore, Helen has been enthraling people with her voice from the age of 10.

After her matriculation in 1951, she landed in Bombay. While working as a receptionist for a women's magazine, she pursued a post-graduate diploma in journalism.

She regularly sang solos and duets for All India Radio. Her audition with HMV resulted in 2 successful albums with Henry D'Souza and Hemant Kumar.

She has sung on and off stage with almost all the renowned singers and musicians. She says she is indebted to various composers specially Jerome D'Souza, Alphonse D'Costa and of course, Henry D'Souza.

Ie Ie Katrina is a legacy that Helen and Henry have left for the Mangalorean community.

53. Fr. Joe Mary M. Lobo (b. 1933)

The major contribution of *Guruji* Joe Mary M. Lobo is in Kannada. If Kannada religious songs are popular today all over Karnataka, it is because of the sheer hard work of Fr Lobo. An unassuming musicologist and a good vocalist, he has not only composed but also published seven volumes and now cassettes of Kannada hymns. No one can forget his *Gitamruta* which was one of the first compilations of Kannada spirituals. If people have their liturgical services with Kannada hymns in the *Malnad* area today, it is because of the pioneering efforts of a Konkani person, none other than *Guruji* Joe Mary Lobo. His untiring and devoted service in the field of Kannada spiritual songs (more than 650 in number) has borne abundant fruit and remained in the hearts of the people.

Fr Lobo hails from Belthangady, South Kanara district and is currently based at Christa Sharan - a social development society in Birur, Chikmagalur District.

54. Joachim Pereira (b. 1934)

One of the good tenors of Mangalore, Joachim specializes in folk music. He has brought out three audio cassettes and has to his credit more than 40 radio broadcasts and over 200 stage shows. He was born in Cordel, Kulshekar and later the family moved to Bijai. He is a very good *Gumtam* artiste and is one of the few who have fostered this art and kept it alive in Mangalore. He has compiled and published *Gumtam* songs through the Konkani Sahitya Academy.

In 1998 he won the Konkani Sahitya Academy Award in the category of folk music, and also won the title *Gumtamcho Raai* at the Diaference (Youth Convention) at Kundapur.

He is the father of Joel Pereira [90].

55. Valerian Vas (1934-1970)

Vally Vas as he was known hailed from Kadri, Mangalore. As a playwright of his times, he used to compose all the songs for his plays which brought him name and fame as a lilting composer. He has composed over a 100 songs out of which songs like *Bodolla Ho Kall Pedru Pollounck dista Combloso* became all-time hits.

He was the Works Manager for St. Joseph's Asylum Industrial Workshop at Jeppu. He passed away in 1970.

56. Agnes D'Souza (b. 1935)

Blessed with a melodious voice, Agnes is the wife of the renowned Konkani singer and musician Jerome D'Souza [51]. She has sung with her husband in almost all his AIR broadcasts and cassettes. She has appeared and has given live performances on Doordarshan.

Ryan, Reena and Ritesh, the three children of Jerome and Agnes D'Souza are all musicians and will feature later in this chapter.

57. Philip Hilary Pinto (1935-1995)

Based in Chickmagalur, P.H. Pinto made the Konkani singing scenario richer by composing and producing quality songs and music. He produced four volumes of Konkani cassettes containing lilting melodies which make the listener yearn for more.

He can be cited as one of the quality conscious musicians of Konkani and should be lauded for all the efforts he had taken to enrich Konkani culture.

He was conferred the title *Sangeet Shresht*. After a creative stint in music, P.H. Pinto passed away on October 1, 1995.

58. Abraham Basil D'Souza (b. 1936)

Belonging to a family of Kuthethoor near Bajpe, Basil D'Souza came to England in 1961 as an engineering student and is now a professor of engineering in London. However he never forgot his Konkani roots and regularly contributed to Konkani magazines back home using the pseudonym 'Aba London'. He is also a violinist and music teacher in England.

He has recently authored a Konkani work on Mahatma Gandhi.

59. Lawrence Saldanha (b. 1939)

Hailing from Siddakatte, Lawrence made his mark as a Konkani singer and musician in the 1970's. He has composed over 800 songs and brought out a video and 14 audio cassettes. He has published five song books and staged over 50 public performances.

He started singing from 1969. Later on his songs were broadcast regularly by AIR Bombay. He has presented three TV shows and has travelled abroad to present musical concerts in Dubai and Abu Dhabi. His music video 'Enchanting Konkani Melodies', containing his own songs, was filmed in India and abroad.

Lawrence has been honoured with a gold medal and the titles *Konkan Keer* and *Kala Ratna*.

60. Wilfy Rebimbus (b. 1942)

Another prolific songwriter of our times, Wilfy Rebimbus is a household name among Konkani-speaking people not only in Kanara but all over India and abroad.

He is one of those who set the new genre in Konkani music way back in the mid-1950s and has never looked back since then. Name, fame, awards and honours have come aplenty to him in his musical odyssey. It was Wilfy who showed the way for many a youngster to tap the rich golden mine of Konkani songs and music.

Wilfy wrote his first song at the early age of 14 and to date his compositions exceed a staggering 3,000. Until now he has staged 212 *Wilfy Nites*. The grand 200th *nite* was performed on December 19, 1999. He has brought out 40 Konkani cassettes, 9 CD's, 6 video cassettes, 3 EP records of his songs on HMV and has published 11 volumes of his songs in print.

He has written the lyrics and composed music for two Konkani films *Mog Ani Maipas* and *Bogsanne* besides singing some songs himself. The film *Mog Ani Maipas* was based on a story written by him. Another of his plays *Tisri Chitt* was also made into a movie. Later he scored music for yet another video film *Kazara Uprant*.

Wilfy has taken his troupe all over Karnataka, Goa, Mumbai and Delhi. He has 32 musical shows to his credit in the Gulf countries and has performed in Bahrain, Kuwait, Doha, Muscat, Dubai and Abu Dhabi.

Wilfy is a gifted writer, poet and playwright and even had a stint of journalism when he founded the Konkani fortnightly *Umallo* and served as its publisher and editor for 8 years (1989-97).

Besides doing so much for Konkani, he has also used his talent for other languages, especially *Tulu* - another important language of South Kanara in which he has not only composed many songs but also staged full-length *Nite* programmes.

Wilfy has won many awards for his selfless and dedicated service in the field of Konkani music. Some of the most prestigious awards he has won are:

Karnataka Rajyotsava Award (1991)
Award of Recognition: International Orientation Centre, USA (1991)
Konkani Sahitya Academy Award (1996)
Lifetime Achievement Award: Mangalore Cricket Club, Doha (1998)
Best Performer Award by Prince Jacob Productions, Goa (1998)
Millennium Konkani Artiste by India Catholic Association, USA

His titles include:

Konkan Kogull conferred by *Roop Raag*, Mangalore (1971)
Sangeet Chakravarti by Konkani Talents Abu Dhabi (1992)
Konkani Podancho Raai (King of Konkani songs)
 by Kala Sampat Lions Club, Illinois, USA (1996)
Tulunada Kogile by *Tuluver*, Dubai (1998)
Konkan Kala Ratn by KCWA, Kuwait-1999 and
Xeatamanacho Vyakti (Man of the century)
 by Thinkers Forum, Kuwait-1999

On April 2, 2002, Wilfy Rebimbus turned 60; his diamond jubilee was celebrated in a manner befitting his lifelong contribution to music.

60a. Meena Rebimbus (b. 1946)

Wife of 'Konkan Kogul' Wilfy Rebimbus [60], Meena, who is a very good soprano, started singing at the age of 16, and has sung over 2000 songs in Konkani and Tulu, at stage performances in India and abroad. She is also a composer of Konkani songs and has presented her own *Meena Nites*. She has accompanied her husband at every performance on stage. She is the recipient of the title *Konkan Maina* from Benar Mangalore in the year 1994. The following year she was honoured by two foreign bodies: The Konkan Association of the Doha Qatar presented her with their *Lifetime Achievement Award*; and the *Kalasampath* Lions Club of Chicago conferred on her the title *Queen of Konkani Songs*.

61. Cyril D'Souza (b. 1940) & Lizzie D'Souza (b. 1949)

A musical couple in Mangalore who have now settled in Milagres parish. Cyril, who was a student of Peter Pau D'Souza [32], is a noted musician who was in the limelight in the 1970's. He plays the keyboard and the violin. He owned and run his own beat group *Rils* in the 70's. After a decade or two in the gulf he is now back in Mangalore and plays for his parish and takes part in musical activities.

Lizzie (nee Concessao) is a fine soprano trained under the late C.U. Pinto in the Bijai church choir. She has sung for AIR programs which were broadcast from Bombay and Mangalore stations. She has also sung for many cassettes and *nite* programs with other reputed artistes.

Lizzie's younger brother, Victor Concessao, is also a noted musician and has organised concerts in Mangalore, Bombay, etc. For more details, see [87].

62. Michael Machado (b. c. early 1940s)

63. Juliet Coutinho nee Machado (b. c. late 1940s)

Siblings of Belman - children of Titus & Mary Machado. Michael started playing guitar at a young age. He then started composing Konkani songs and now has a couple of audio cassettes to his credit.

Michael has now brought out a new cassette containing 11 English songs. His wife Evelyn (nee Andrade of Angelore) has joined him as a composer and producer of this album entitled *A Perfect Harmony* which is brought out as a millennium album and dedicated to their daughter Sharel.

Apart from playing the keyboards, he takes keen interest in organizing Konkani music in Germany where he now works and resides.

Juliet is one of the first Mangalorean ladies to produce a cassette of Konkani songs of her own.

Now in the Gulf, she has brought out yet another cassette of devotional songs recently.

64. Henry D'Souza (b. 1943)

Popularly known as *Catrin Henry*, Henry D'Souza is one of those rare artistes to have transcended regional barriers in Konkani music.

Singing in his own unique style, he specializes in the *Baila* or polka beat. About 90% of his compositions are based on this single rhythm which sets the listeners' feet tapping and bodies swaying. Henry was the first Mangalorean artiste, whose songs were broadcast over Radio Ceylon (now *Sri Lanka Broadcasting Corporation*). His numbers are so popular in Sri Lanka that the Sinhalese have brought out many versions of his super hit *Ie Ie Catrina*. The *Catrina Ball* organized in Sri Lanka saw Henry as the chief guest all the way from Bombay.

Henry has a number of disc and cassette albums to his credit and has popularised Konkani music far and wide. He has performed his own *nites* and has sung with other great artistes sharing the same platform.

65. Charles D'Mello (b. 1944)

One of the senior musicians of Mangalore, *Charliab* as he is fondly known, is quite an unassuming musician. A disciple of Paul D'Souza, he attributes his success to his *guru*. Charles specializes in instrumental music. He is best known as a violinist and organist.

Hailing from Kudupu, in the outskirts of Mangalore, he has served the Kulshekar parish choir for the past 38 years. He has played for the musical programmes and *nites* of renowned Konkani artistes such as Ashok-Charan, Henry T. D'Souza and Wilfy Rebimbus and has had a long standing musical association with them. He has to his credit more than 400 stage shows and public performances. Currently, he is the organist of Bendur church and teaches young music enthusiasts of Mangalore.

66. Dr. Fr Charles Vas, SVD (b. 1944)

A priest of the 'Society of Divine Word', Fr. Charles Vas is possibly the only priest in Kanara to have obtained a doctorate in Indian classical (Hindustani) music. An accomplished composer of sacred and spiritual songs, he has to his credit more than 20 cassettes in various Indian languages including Konkani, Hindi, Kannada, Malayalam and Tamil. Fr Vas has also ventured into composing light music and *bhajans* whose popularity has created a never ending demand for his works.

His masterpiece of an opera, *Prem-Ragini*, has won him accolades all over India and abroad. It has been performed over 35 times in north and south India and has even regaled audiences in Germany, the Middle East and the Vatican. He is the founder of the *Sangeet Abhinay Academy* in Mumbai. He still continues his work in the music ministry.

67. Rita Landers nee Lobo (b. 1944)

Hailing from Udyavar, but brought up at Byculla, Bombay, she was the leading lady and heroine of the Konkani feature film *Amchem Noxib* produced and released in 1963. She has the credit of having sung the only English song of the film, 'I lost my heart to you'. She has participated in various music concerts and stage shows and was the star singer at the Taj Intercontinental, Bombay.

68. Rony Bondel (b. 1946)

Popularly known as Rony *Bondel* after his native place, he is known for his melodious voice. It was he, who wrote the lyrics for the first Mangalorean Konkani feature film *Tisri Chit* in 1973. The film, for which Rony introduced his songs, was eventually released in 1978.

He has composed and directed music for various Konkani plays in Mangalore and Mumbai. He is a radio artiste and has brought out a cassette. One of his hit songs *Bavli* is sung at almost every social function.

69. Jayarani (Regina D'Silva) (b. 1946)

Jayarani is the professional name of Regina D'Silva of Udyavar, the daughter of the renowned Konkani poet, musician and playwright - the late Henry D'Silva [31]. Like her father, Jayarani has a tremendous potential for composing and has composed more than 500 spiritual and sacred songs in Konkani, Kannada and English. Her themes are spiritual and are based on the Bible. Her English songs of Praise and Prayer are published in two volumes.

She has seven cassettes to her credit, five in Konkani, one in English and one in Kannada.

70. Lola Fernandes (b. 1946)

Hailing from Kadri, Mangalore, Lola, a dedicated singer on the Konkani stage for the past 35 years, is now living in Mumbai. An accomplished singer with a lilting voice, she prefers action songs on stage. She is an auditioned AIR and TV artiste. She also sung for a video film *Kazara Uprant*.

71. Alex Madtha (b. 1946)

A talented singer and composer from Puttur, Alex made a name with his Konkani songs in the seventies.

Despite growing up in a rural background, he managed to overcome all the hurdles of getting a fair exposure and successfully launched himself as a composer. This talent of his was successfully exhibited at the Diocesan level music competitions held in Mangalore in the 1970's.

Gifted with a deep baritone, Alex has given full-fledged stage shows of his songs in *Alex Nite* programmes. He has collaborated and sung with other renowned Konkani artistes.

72. Arthur Paul Rasquinha (b. 1946)

The son of Simon Rasquinha [28], Arthur Rasquinha has produced audio cassettes of Konkani songs, focusing on the traditional variety. He has also produced video cassettes of Konkani plays - especially Biblical, historical and social.

73. Ron-Lawrence

Ronald Roche (b. 1947) and Lawrence D'Souza (b. c. 1947)

Ronald Roche and Lawrence D'Souza, the duo behind Ron-Lawrence Music Party, hail from Cascia, Mangalore. While Lawrence wrote the lyrics for their songs, Ronald set them to music and for the stage.

Together they have composed more than 100 songs which were sung mostly for Konkani plays. They have staged two musical *nite* programmes and have scored music for a couple of Konkani plays in Bombay.

Their music group was very popular in Konkani music circles and performed for 15 years from 1970 to 1985.

74. Gratian Rodrigues (b. 1947)

Affectionately called as *Gritti* by his friends, Gratian was a well known bass guitarist during the 1970's.

He played for *Wilfy Nites* for nearly a decade. In the early 1980's he went to the Gulf and has returned to settle down in Bajpe. He still continues teaching music and guitar to youngsters and children in his parish.

75. Timothy Serrao (b. 1948)

Born in Valencia, Mangalore, Timothy started his musical career as a singer and then switched over to composing his own songs. To date, he has more than 300 songs which he has presented in his *Timothy Nite* and other stage shows. His public performances have crossed the hundred mark and he has brought out two audio cassettes. His songs are regularly broadcast by AIR Mumbai.

76. Fr. Henry D'Souza (b. 1949)

A priest of Mangalore diocese, hailing from Kinnigoly, he was the founder and first director of the Sandesha College of Fine Arts in 1989. The college has produced various dance-dramas, such as *Dharma Jyothi*, *Nisarga Vijaya*, *Vimochana*, *Jesu Nazaren* and *Navodaya*.

77. Joachim D'Souza (b. 1949)

Known by his pen-name *Joker-Cascia*, Joachim is a good singer and songwriter. He composed his first song *Jacinthachedum rostyar choltallem* in 1969 which was an instant hit. He has written over 30 Konkani songs which have become popular over the years. He has sung duets with celebrated Konkani singers and has composed music and sung for Konkani plays. He now resides at Malad, Mumbai.

78. M. M. Kumar (Marcel Maxim Misquith) (b. 1949)

Hailing from Bondel, M.M. started his musical career as a playback singer for Konkani dramas. He staged his first *nite* of Konkani songs in 1982. He has staged 8 full-length musical *nite* programmes and has composed songs for all of them. He has been conferred with the title *Konkan Sangeet Sugandh*.

79. Fr Valerian Mendonca (b. 1949)

Well known for his lyrics on spiritual themes, Fr Mendonca is a composer, singer and music director, all rolled into one.

He has brought out sixteen cassettes of devotional songs in Konkani, Kannada and Hindi. He has worked in close collaboration with Dr Fr Charles Vas SVD in writing lyrics for his Konkani *bhajans* and devotional songs.

He is an auditioned artiste in western music at AIR, Mangalore and has led the *Vandana* music group for five years.

Fr Valerian has now been working in association with Fr Clement Mascarenhas and the duo have brought out their recent works together.

Currently he is Principal, Milagres College, Kallianpur.

80. Eric Ozario (b. 1949)

A Konkani musician who is known for his various experiments in Konkani culture, Eric began his musical career in 1972 and later formed his own group *Rang Tarang* in 1980.

In Nov 1986 he, along with associates like C.F. D'Costa (*Cha Fra*) and Melwyn Rodrigues founded *Mandd Sobhann* which has since stabilized and gained ground over the years.

Some of Eric's experiments include:

Gumot Sobhann: A folk music presentation of Kunnbi and Catholic folk artistes.

Mattov Sobhann: Typically traditional Konkani Catholic wedding presentation.

Nach Sobhann: A massive song and dance presentation.

The Baila show: A big show by any standards promoting the revival of the *baila* dance form.

Jevonn Sobhann: A feast of Konkani music and traditional Konkani cuisine and several other innovations like *Aangann Sobhann*, *Bhakti Sobhann*, *Bhurgealem Sobhann*, *Moga Sobhann*, *Bosnni*, *Sangeet Sobhann* and *Konknni Darshan* depicting different facets of Konkani culture.

Under the banner of *Mandd Sobhann* he has organized mega events of national and international importance such as:

1988 : The World's First *Baila* Show

1990 : *Baila* International

1991 : *Mando Fest*

1992 : *Porob*

1993 : *Saant*

1994 : *Sangeet Sobhann*

1996 : *Punov*

1999 : *Sangeet Dhabdhobo*

2000 : *Baila Liailo*

2002 : *Zexen Adin Toxen Atam*

(A Song and dance show with 200 young artistes)

2003 : *Mando Utsav* (with a record 954 artistes)

He is a regular performer on Doordarshan, Bangalore. He was also featured on National Network and the cultural melange *Surabhi*.

He has composed over 600 songs and has presented over 500 shows with his troupe all over India and abroad. He has so far released ten audio albums of his own compositions and seven of documented works.

He has founded and led two beat groups 'Sweet Serenade' and *Dobazo* for about six and three years respectively. He has sung for three hours non-stop at *Baila Carnival-1994* and at two musical marathons of 12 hours each-*Sangeet Sobhann-1994* and *Sangeet Dhabdhobo-1999*.

Awards and titles conferred on him are:

Karnataka Rajyotsava Award (1993)

Sandesha Special Recognition Award (1993)

Vishwa Konkani Kala Ratn (1995)

Konkani Kala Samrat

Konknni Sanskritik Raibhari

Sordarancho Sordar and *Konknni Kranti Veer*.

His dream project, the Konkani Heritage Centre, *Kalaangan* was formally inaugurated in December 2001.

80a. Joyce Ozario nee Fontes (b. 1952)

A gifted singer, Joyce is the wife of the renowned Konkani folklorist, Eric Ozario [80]. She sings with her husband in most of his public performances.

Reshma and Ritesh, the children of Eric and Joyce have inherited much of their parents' musical talent. A doctor by profession, Reshma is married to Alwyn Fernandes, a music director in the Kannada film industry. Alwyn features in more detail, later in this chapter: see page 259.

81. Harry D'Souza (b. 1950)

Though Harry's name gets a coverage in the brass band section of this volume, he still deserves a mention here. This is because he has composed over 300 Konkani songs and popularized them through his brass band. He has staged four of his '*Harry Nite*' programmes and has three cassettes to his credit entitled '*Geet Sangeet Lahari*' (songs) and '*Mando*' (brass band instrumental).

He was conferred the title *Konkan Sangeet Shri* by Milan, Mangalore, and his band was conferred the title *Konkan Band of the Century* by KCA Bangalore in 1996.

82. Sr Irene D'Souza, S.C.C.G. (b. 1950)

Sr Irene of the Sisters of Charity is a noted singer, musician and lyricist.

She has trained many children, youngsters and choral groups and has composed lyrics for Konkani spiritual songs. Some of her compositions have found their way into cassettes and have become very popular.

83. Michael Maxim D'Souza (Mick-Max) (b. 1950)

Michael Maxim D'Souza of Bijai, Mangalore, better known by his pen-name *Mick-Max*, is a writer, journalist, playwright, compere and singer. He has made a mark in the musical field as a lyricist, composer and producer of cassettes.

He started his musical career composing lyrics to the music of Bennett Pinto (the author of this book) way back in the 1970's. Trained in the Bijai choir, the duo attained fame with their compositions for the diocesan level music competitions. *Micky*, as he is fondly called, then started composing his own songs which he sang regularly for the music group *Paradela* of Bijai.

He has now produced two of his own albums with his best songs which are popular with the masses.

84. Prem Lobo (b. 1950)

A noted Konkani singer, Prem is a regular singer for Wilfy Rebimbus in all his stage shows and cassettes.

He has composed his own songs, about 15 in number, but later took and stuck to singing and to date has sung for plays, films and commercial recordings. His loyalty to Wilfy has given him the opportunity to sing for all his 35 cassettes, 4 CD's, T.V., Radio and innumerable stage shows in which Prem has featured.

85. Fr Felix Joseph Noronha (b. 1950)

Having his roots in Valencia, Mangalore, Fr Felix is a name, synonymous with Kannada spirituals. He has worked wonders in the Malnad area and all over Karnataka with his beautiful and melodious Kannada hymns. Can anybody forget *Jaya Tu Jaya Krista* and other similar popular melodies? This is the hard work of Fr Felix Noronha who, though a 'Konkani' by birth, is shining on the Kannada horizon today.

He has taken an active part in the Kannada broadcasts of *Gaganamrita* by composing Kannada spiritual songs for the said programme, which was broadcast over Sri Lanka Broadcasting Corporation. It was one of the few programmes which kept listeners in eager anticipation. He has broadcast his songs from Bhadravati, Bangalore and even from Japan where he has had his show.

To date he has 47 stage shows to his credit with another 32 volumes of audio cassettes. He has brought out two song books, four discs and five CD's.

He has a Masters degree in Carnatic music and is a very popular name in Kanara.

86. Victor Concessao (b. 1951)

Victor is a singer-turned-composer who has come up the hard way. Born in Derebail, Mangalore, he started taking a keen interest in Konkani songs and music. He groomed himself as a playback singer for Konkani plays. Later he started composing Konkani and Tulu songs ending up as a music director himself.

To date he has composed songs and directed music for 34 Konkani plays. He is a radio and TV artiste. He has brought out three Konkani cassettes and the fourth one is in the making. He has presented 22 *Victor Nite* programmes in Mangalore and Mumbai. He has been honoured by many Konkani institutions and has won titles like *Kala Kaustubh* and *Sangeet Ratna* (1996).

Victor's elder sister Lizzie is also a talented singer and features earlier in this chapter: see [61] (page 234).

87. Gratian D'Souza (b. 1951)

A singer-lyricist and composer from Bijai, Gratian has composed most of his songs for the group *Paradela*.

He has sung for beat groups and has worked in close association with the author of this book in writing the lyrics for quite a few Konkani songs.

His collaboration with other reputed artistes has helped him to bring out a couple of albums in the middle east where he is working at present.

88. Dony Lobo (b. 1951)

John Bosco (Dony) Lobo, son of the well-known leader of the Konkani community, the late advocate Cajetan Lobo (*Kaitan Lob*), Dony is endowed with a rich and deep voice. His contribution to the musical field is highly significant in that he brought out, for the first time in Mangalorean Konkani, two cassettes of traditional songs. His effort certainly helped in preserving our traditional music and passing it on to the modern generation. The work done on these productions bear witness to Dony's love for Konkani.

89. Edwin Francis Rodrigues (b. 1951)

Hailing from Kadri, he was a drummer and bass guitarist for various bands including *Imitations*, *Generation Gap* and *Rema Roses*. He played lead and bass guitarist for Wilfy Rebimbus [50] in his early shows, including those in Bombay. In recent years, he has played for the group *Human Bondage*.

90. Robert & Ronald Viegas (b. c. early 1950s)

Hailing from Cascia, Mangalore the Viegas brothers took to music at a very young age. Both Robert and Ronnie excelled as guitarists. Both of them played for beat groups, yet did not forget the Konkani stage. Currently, they are working in the Gulf and Robert has started his own band *Waves* in Dubai and is certainly making waves in music.

91. The Machado Sisters:

Elsie D'Souza *nee* Machado (b. 1951)

Blanche D'Cunha *nee* Machado (b. 1953)

Edith D'Souza *nee* Machado (b. 1956)

The Machado sisters, the nieces of Rev. Msgr. Alexander F. D'Souza and Denis D'Souza were chosen for their sheer quality of voice and singing by P.H. Pinto as lead vocalists for his audio cassettes.

The trio sang so melodiously that they became the choice of many a composer as lead singers for their cassettes.

Blanche and Edith also made a name by winning a lot of prizes in the diocesan and other music competitions.

If Elsie has lent her voice for two cassettes, Blanche has sung for over four cassettes and Edith, who is also an All India Radio Grade 'B' artiste in Konkani Light Music, has sung for over a dozen audio cassettes to date.

After marriage they are now known as Elsie D'Souza, Blanche D'Cunha and Edith D'Souza and are still going strong in the field of Konkani music.

Their siblings, Eva, Sr. Emma, Elveera, Doris, Colonel Eric and Ena, are all talented singers.

92. Adolph Lobo (b. 1952)

Specializing in brass instruments, especially the trumpet, Adolph spares no pains in teaching this fine art to the school children and youngsters of Mangalore.

He is the founder-secretary of the Mangalore Musical and Cultural Association which strives to foster musical talent among youth. The M.M.C.A has produced some cassettes of nursery rhymes and other songs which are very popular.

His brainchild *Gitanjali* is a school of music which caters to the much felt need of providing training in the use of musical instruments to enthusiasts of all ages.

93. Wilfred Aloysius Pinto (b. 1952)

Born on June 12, 1952 and hailing from Kadri Toll Gate, he started playing the harmonium at the age of 12 and the mandolin and violin at 14. By the time he entered pre-university, he had built his own electric guitar and started his own band, *Bedlems*, then *Imitators* and then *Generation Gap*. During his first year B.Sc., at St. Aloysius College, he was named Most Talented Musician. While still in B.Sc. he played for famous groups such as Ashok-Charan and Wilfy Rebimbus' troupe; he also provided music for a Konkani play by Austin D'Souza of Kala Sampath.

Since the early 1970s, he has been based in the Gulf, initially at Oman. There he started a band, *The Desert Rock*, and staged his first musical performance in 1975. In 1983, he was transferred to Abu Dhabi and has since been with the Navarang Orchestra as a bass guitarist. He started a Western Music band, *Blue Waves*, and provided music for two Konkani plays written by Francis Fernandes of Cascia. He also was accorded the honour of being requested to provide music for Talat Aziz, the famous ghazal singer.

The year 1999 marked the foundation of his studio, *Audiolab*. Many famous singers have recorded here; it has been especially popular with Malayali vocalists, including Binoy Chacko, Madhubala Krishnan, Manisha, Unni Menon, Snehalatha and Ms Minmini (of *Chinna Chinna Asai* fame). He has recorded over 60 albums in Konkani, Malayalam, Arabic, Hindi, Urdu, Telugu and English. His super hit Konkani album *Zala love* was his 50th; *Hosanna* was his 51st.

His songs feature in Asianet television.

94. Mike Simons (Simon Pereira) (b. 1952)

Hailing from Angelore, Mike Simon is another composer who has made a name in Konkani music. He has composed over 100 songs and has brought out two audio cassettes.

He started his musical career as a playback singer singing for Konkani dramas. In 1986, he formed his music group 'Spellbinders'. He has conducted musical nites in Mangalore and Kuwait where he worked to better his prospects. He was a collaborator for *Taram Ani Laram* audio cassette which was produced in Kuwait in the 1980's. Today he is back home town and takes a lot of interest in Konkani stage and music.

95. Apolinaris D'Souza (b. 1953)

Apoli, as he is known, came to limelight as a child artiste in the diocesan singing competitions conducted by the Konkani Natak Sabha, Mangalore. During his college days, he was involved in musical activities and directed music for a couple of musical *nites*.

He then switched over to music composition and composed quite a few liturgical hymns with the support of Fr. Walter Albuquerque S.J.. His hymns *Vandan Tuka Somia*, *Jesu Jesu* and the like were very popular in the entire diocese which encouraged him to do better. Currently, Apolinaris is in Muscat - pursuing his musical activities in his spare time.

96. Linus Moras (b 1953) and Jacintha Moras (b 1958)

This musical couple from Kadri, Mangalore are now the owners of the Golden Talent Music Centre in Karama, Dubai, U.A.E. Working in the field of music for over a decade, they now have over 350 students on roll who study Western Instrumental Music along with Carnatic Vocal and Bharatanatyam. Being a instrumentalist himself, Linus has succeeded in his musical venture ably supported by his wife Jacintha. Their institute not only fosters musical talent among the children and the youth but has also become a household name among the Gulf Kanarites.

97. Fr Clement Mascarenhas (b. 1954)

A musician, composer and music director, Fr Clement too specializes in devotional and liturgical music.

An audition board member of AIR, Mangalore, he has to his credit sixteen cassettes of liturgical hymns and devotional songs. Joining hands with Fr Valerian Mendonca, he has brought out his works in Konkani, Kannada and Hindi.

He is currently Principal, Rosario P.U. College, Mangalore.

98. Ivan Sequeira (b. 1955)

Endowed with a mellow and sweet voice, Ivan started singing at an early age. Mrs. Evelyn D'Silva, his teacher at St. Aloysius Primary School, encouraged him to sing solos during the Inter-School Singing competitions. This gave Ivan the much needed confidence to face the audience.

It was this training that made him a very good stage singer at *Wilfy Nite* programmes for which he sang all the sentimental numbers for over a decade. He also has quite a few cassettes to his credit. He is currently working in Bombay.

99. Claude D'Souza (b. 1956)

Another talented Konkani artiste who is a singer-turned-composer. Claude is a good actor and a playwright too. He has composed over 500 songs which have been sung at various shows of his, under the name *Claude Nite*. His choicest songs have found their way into ten cassette albums, two CDs. He has also written songs for his own plays.

Claude has staged over 30 musical nites in Mangalore and Bangalore. He has also given performances abroad along with Melwyn Peris and has sung in the company of other well-known singers.

In 1987, he was awarded the title of *Konkan Star* by Asha Kiran Productions. He won the title *Konkani Kala Shri* in 1994. The Sandesha Award was bestowed on him in the year 1997.

Claude sings for beat groups and acts in Konkani plays. He has won the hearts of Konkani music lovers.

100. Bennett Pinto (1957-2002)

The author of this book and the son of Cyprian Urban Pinto [27] of Bijai, Mangalore.

A Professor of Commerce and Konkani, and a musicologist, he started his musical career in 1972. He has some distinctions to his credit:

- # Invited to participate in the National Seminar for composers of Liturgical music at National Biblical Catechetical and Liturgical Centre (NBCLC) Bangalore, in 1980 and 1981.
- # Conducted music for the opening and closing ceremonies of 12th Karnataka State Inter-University tournaments (1983).
- # Composed, arranged and conducted music at the opening and closing ceremonies of the 26th Open National Athletic Championships held in Mangalore, in May 1987. The performance involved 400 singers and a 50 piece orchestra.
- # Again composed, arranged and conducted music for the opening and closing ceremonies of the First All India Inter-Bank Athletic Meet held in Mangalore in November 1987 where 100 singers and a 20 piece orchestra took part.
- # Won the Rotary International Group Study Exchange (GSE) award in 1988 and visited Arizona, USA. Popularized Konkani songs and music in America after the GSE assignment (citation and awards received).
- # Selected and invited by the Government of India as a Resource Person for western music at the National Integration Camp for Western Music held at Pondicherry in March 1989.
- # Trained and conducted the final choir of 356 singers with a 42 piece orchestra at the Mando Fest (1991) held at Mangalore.
- # Church organist from 1974 and Choirmaster of the Bijai Church choir from 1988 and also member of the Diocesan Music Commission from 1988.

-
- # Conducted a 200 strong choir with a 20 piece orchestra at the Bicentennial celebrations held at Mangalore in December 1999.
 - # Composed over 500 Konkani, Kannada and English songs which have been sung at different public events and occasions including the Centenary Anthem for St Aloysius College (1980), songs for a musical show on the eve of the arrival of His Holiness Pope John Paul II to Mangalore (Feb. 6, 1986). Felicitation song to 'Mr World' - Raymond D'Souza (January 1991) and so on.
 - # He was to have conducted a 500 strong choir to honour the President of India on his visit to Mangalore for the inauguration of St. Aloysius I.T. Department in March 2003, but tragically death intervened.

Honours and awards have come his way at a young age, which bear testimony to his artistic calibre. Among the many, the choicest ones are:

- # The Rotary International GSE Award to USA (1988)
- # The Honorary Citizenship of the State of Arizona (1988)
- # The Karnataka Rajyotsava District Award (1993)
- # The UN Award of International Recognition for his original composition on the International Year of the Family (1994)
- # The State-level Sandesha Special Recognition Award (1995)
- # The *Sangeet-Sanskriti Ratna* title was conferred on him by KCA, Bangalore (1996).

He served the Cecilian Choir, Bijai, from 1970 till his death and was its Choirmaster since 1988. He was also an active Rotarian and a past president of Rotary Mangalore Sunrise and a Life Member of the Indian Red Cross Society.

His passion for music, love for his mother-tongue Konkani and a deep historical sense, have been the driving force behind the writing of this volume.

101. Charles D'Cunha (b. 1957)

Born at Gurpur, Charles has been singing since he was very young. He was influenced by Fr J.S.T. Rodrigues who was the then parish priest of Gurpur.

Charles started composing devotional songs and has produced 3 musical *nite* programmes of his own.

He has sung with prominent stars of Konkani and is also a radio and TV artiste.

102. Oswald D'Souza (b. 1957)

Ossie, the younger brother of Apolinaris D'Souza [95], started singing from a young age and later began composing and directing music.

He has already brought out at least three cassettes, which are based on devotional themes.

In the early '80s, he had established *Dolphins*, a music group that performed at social functions and Konkani plays.

He has directed music for Konkani plays and is planning to compose more songs and bring out further cassettes in the near future.

103. Christopher Mascarenhas (b. 1957)

A co-founder of *Cosmic Rays* beat group, he plays the bass guitar. He now owns and runs his own sound system firm Chris Electronics.

104. Antony Martis (b. 1958)

Another instrumentalist from Valencia, Mangalore, Martis as he is popularly called, specialises in keyboards and liturgical music. He is a student of the Trinity College of Music, London and has passed Theory of Western Music and Piano in the year 1986. Though an ATCL in western music, he prefers and sticks to playing Konkani music. He has been teaching the keyboard from the past 16 years and has played for a number of stage shows and *nite* programmes.

105. Melwyn Johnson Peris (b. 1959)

Besides being a creative composer and singer, Melwyn is also a good actor and performer on stage.

He is gifted with a good vocal range and the unique talent of yodelling. He has shot to fame at a young age and has already sung with other top Konkani singers.

Though most of his compositions are in Konkani, he has also composed and presented several songs in Tulu, and one more compilation of songs entitled '*Suvallo*'.

To date, Melwyn has composed nearly 500 Konkani songs and another 60 songs in Tulu. He has staged 55 full-fledged shows named *Peris Nite*. He has released 28 volumes of audio cassettes and seven CD's and three volumes of songs in print named *Madhur Podam* all under the banner of *Sangeet Ghar*. His cassettes and CD albums include Tulu, Kannada and Konkani spiritual songs too.

Melwyn has staged 14 shows in the Gulf countries and has performed in UAE, Bahrain, Kuwait, Oman and Qatar.

He led his own beat group 'Top Rankers' from 1991-95 and has now started another one named 'Beat Zone' in 1998.

He was awarded the state-level Sandesha Media Arts Award in 1994 and has two titles conferred on him - *Yodelling King* by Debonairs, Dubai; and *Konkani Kala Ratna* by Bombay theatre group Mumabi respectively. He has won the Konkani Sahitya Academy Award for music in the year 2001, and also received the citation from the International Orientation Centre, USA, during his 50th musical nite, 2002.

106. Fr Ronald Serrao (b. 1960)

Fr Ronnie, as he is known, is a composer of devotional songs. He has brought out a cassette of his own.

He is a good lyricist who has worked in association with other noted composers.

He is now serving as the director of *Mangala Jyoti* - the Diocesan Biblical, Catechetical and Liturgical Centre, Mangalore.

107. Pinto Brothers of Bendur:**Vivian Pinto** (b. 1960)**Merwyn Pinto** (b. 1960)**Joswin Pinto** (b. 1962)

Vivian, Merwyn and Joswin are the popular Pinto brothers of Bendur. Vivian, by profession, is an auditor, Merwyn a businessman and Joswin has taken up music as his profession.

Vivian plays the guitar and is a good singer. Merwyn and Joswin play the guitar and keyboards. If Merwyn is a singer and instrumentalist, Joswin has taken to music direction and has arranged music for a number of audio cassettes and CD's.

The Pinto brothers were instrumental in starting the beat group *Cosmic Rays* in Mangalore. Merwyn and Joswin still continue playing for it.

108. Alwyn D'Cunha (b. 1962)

Alwyn, popularly known as *Valla*, is an instrumentalist and a music director.

He has trained many singers, both young and old, and directed music for over 30 cassettes. He prefers liturgical music but is equally at ease in playing and directing light music.

He plays and teaches the keyboards and guitar.

109. Joe D'Souza (b. 1962)

Born in Kallianpur, Udupi district, Joe taught music (keyboard and guitar) at Sharada Residential School, Udupi, and at Little Rock Indian School, Brahmavar. He was the choirmaster of Holy Rosary Church, Kallianpur succeeding his father Peter X D'Souza who had served choir music for about 35 years. At present Joe is in the Middle East and is helping in Konkani liturgical music at the Holy Family Cathedral and conducts the choir of Kuwait Canara Welfare Association (KCWA).

110. The D'Souza Siblings of Cascia:

Ryan D'Souza (b. 1961)

Reena D'Souza (b. 1964)

Ritesh D'Souza (b. 1972)

The very talented children of Jerome D'Souza [51] and Agnes D'Souza [56], Ryan, Reena and Ritesh are making waves in the field of music.

Reena started singing with her father from the tender age of 12 years. She has sung in all his Konkani cassettes and musical shows. Gifted with an exceptionally good range and a melodious voice she was trained in Hindustani classical music by Vimal Gavankar, Mumbai. This classical training aided her career as a playback singer for Hindi, Marathi, Gujarati and Punjabi films. She has sung duets with stalwarts like Mahendra Kapoor, Kumar Sanu, Anu Malik, Anwar, Abhijit, Babul Supriyo, Kavita Krishnamurty and Ila Arun. She is well-versed in many Indian languages and has also sung for stage shows and cassettes in her mother tongue Konkani and local tongues like Kannada and Tulu. She has also made a name as a Western pop singer. Today she is in high demand in the music circles of Mumbai.

Ryan, the eldest in the D'Souza family, is the well-known drummer of a western band 'Pink Spiders' of Mumbai.

Ritesh, the youngest in the family, won a prize in the All India DJ Mixing Championships and has toured the world. He has an album from Times Music Company to his credit.

Thus Jerome D'Souza's family is carrying forward the musical legacy.

111. Austin Nazareth (b. 1962)

A music enthusiast, Austin hails from Padil, Mangalore. He is a good lyricist and has worked with various composers. He has himself composed songs, presented in two of his musical *nites* in Mangalore. He has also brought out two cassettes and managed a beat group 'Renegades' in the 1990's.

112. Fr Denis D'Sa (b. 1964)

Hailing from Kallianpur, Fr. Denis is a talented musician and composer. He has made his mark by bringing out three audio cassettes on spiritual themes.

A good singer and organizer he has been Director, *Sandesha*, Mangalore, from September 1, 2000. Prior to this appointment he served as its assistant director for two years.

Graduating in Arts from the Mysore University, he has a Diploma in Communications from Niscort, New Delhi. He has also done his Diploma in Pastoral Communications from the Gregorian Urban University, Rome.

He has been honoured with the *Kalanidhi* Award by the Kerala State Konkani Catholic Pratishtana in 1998 for excellence in the field of performing arts.

113. Joel Pereira (b. 1964)

Hailing from Bijai, Mangalore, Joel is the son of Joachim Pereira [54]. From the age of 4, he was trained by his father in the *Guntam*. He has since taken to music direction, specializing in harmony and orchestration, and is a much sought-after music arranger.

A good vocal and instrumental musician, Joel plays an assortment of musical instruments. He has orchestrated and arranged music for more than 140 cassettes, 8 CD's and played music for over 500 full-length stage shows. He is an auditioned artiste and has to his credit over 200 radio broadcasts and six TV shows to date. Besides performing in major cities of India, he has played and directed music for stage shows and *nite* programmes of renowned Konkani singers and composers even in Muscat, Abu Dhabi, Doha, Bahrain, Dubai and Kuwait. He is also at ease in folk and liturgical music and has worked as the registrar of a music institution in Mangalore.

114. James Fernandes (b. 1965)

A very talented keyboard player, James hails from Rosario, Mangalore and is the nephew of Albert Fernandes [44], the former choirmaster of Rosario Cathedral.

James had served his parish as an organist in the church choir and was also active in musical circles playing for social functions, musical *nites* of various Konkani musicians and for orchestras in and around Mangalore.

Currently, James is working as a music teacher at the Golden Talent Music Centre, Dubai, specializing in keyboards.

115. Adrian Gomes (b. 1965)

Adrian hails from Shirva, but studied at Mangalore.

During his days at St. Aloysius, he had a unique opportunity to participate in the entertainment programme of the Centenary celebrations of St. Aloysius College in 1980. Those days his favourite instrument was the accordion and later he started taking interest in brass and keyboards.

He has recently brought out an audio cassette and a CD of Konkani instrumental music - a tribute to Konkani composers played, recorded, self-engineered and produced from Kuwait where he now works and resides.

Currently he is the president of the Shirva Welfare Association, Kuwait (SWAK).

116. Lancy Baretto (b. 1966)

Another music teacher from Melody Makers Institute, Dubai, Lancy hails from Kulshekar.

He too made a name as a good singer from his childhood days. In the diocesan music competitions he won a lot of prizes including the best song award. He then learnt music and specialized in keyboards.

117. Ronald D'Cunha (b. 1966)

Who is not familiar with the voice of Ronnie D'Cunha?

One of the best singers Mangalore has produced, he is a much sought after artiste who has sung and recorded for over a hundred cassettes and a dozen CD's.

Hailing from Derebail, Mangalore, Ronnie has sung for, and with, almost all the stars and celebrities of Konkani music and has established himself as a versatile singer with a melodious voice. He is popular with his fans and is currently working in the Gulf.

118. Wilson Olivera (b 1966)

A rare talent from Padukone, Wilson is a singer, composer, writer and a master of ceremonies. He has composed songs and produced two audio cassettes and a CD which have become popular. To date Wilson has staged eight musical *nites* at Kundapur, Padukone, Mumbai, Bahrain and Kuwait.

Currently, he has combined business and music for a living and runs a shop 'City Choice' and a beat group 'Syndicates' in Kundapur.

119. Ancy Paladka (Ancy D'Souza) (b. 1967)

Hailing from Paladka near Kinigoly, Ancy is the author of *Konkani Baall Gitam*, a collection of children's songs, published by the Education Department of Goa and the National Institute of Indian Languages. See also Chapter VI-2.

120. The Capuchin Trio

Fr Ivan Vas (b. 1966)

Fr Melwyn D'Souza (b. 1969)

Br Paul Sequeira (b. 1954)

These three religious from the Capuchin order have ventured on a joint project in composing lyrics and music. Their musical labour has borne fruit with the production of a cassette of Kannada devotional songs entitled *Shanti Sadhana*.

121. Alwyn Fernandes (b. 1967)

Hailing from Vamanjoor, Alwyn shot to fame when he won the Channel [V] viewers' choice award in the mid-90's.

He was a member of the rock group, *Pulse*, and is an expert guitarist. He now arranges music and has worked for the English music videos *Maya* and *Children of the World*.

He plays for beat groups, has given several TV shows and has performed in the Gulf countries. He has played and arranged music for Telugu, Tamil, Kannada and Hindi films. *Mast* and *Jungle* can be said as the best among the Hindi films for which Alwyn has worked. Currently, he is associated with the Kannada cine music director Gurukiran and wants to establish himself in the film industry.

He has composed music for the Kannada film, *Praana*, shortly due for release (December 2003).

122. Patrick Pereira (b. 1967)

A singer and instrumentalist, Patrick started his musical career as a drummer. He then took training in guitar at Bangalore and formed a beat group *The Keys* in 1990. He started another beat group in 1992 just after his marriage with Wilma and named it *Patma Melodies*.

Hailing from Derebail, Mangalore, Patrick had a short stint as a music teacher at the 'Golden Talent Music Centre', Dubai. During this period he worked as an assistant music director for commercial recordings and played for the group *Three-Man Band*, through which he promoted Konkani songs and music in the Gulf.

He has now come down to Mangalore and has established his own school of music at Bondel known as Patma Institute of Music. This author was given the honour to inaugurate the school on October 8, 2000. On its first anniversary, all the students putting up a grand musical show.

Currently there over hundred students on the roll who are learning the keyboard, guitar and drums under the expert guidance of Patrick with the able support of his wife Wilma.

123. The Viegas Sisters:

Olinda Viegas (b. 1967)

Olivia Viegas (b. 1967)

These twin sisters from Puttur are endowed with sweet voices which came to light during the diocesan music competitions.

Currently, they are very successful in the Middle East running their own music school called the Melody Makers Institute of Music. Over 300 students are enrolled in their school which teaches piano, guitar, drums, etc., along with western dance..

124. Irene D'Cunha *nee* Rebello (b. 1968)

Irene, who is married to Anil D'Cunha, hails from Kateel. She is a noted counsellor and social worker turned songwriter. She has also worked as a journalist.

She has produced one volume of spiritual songs in Kannada entitled *Yesu Sparsha*.

She has written the Sandesha Foundation Anthem.

125. Kingsly Nazareth (b. 1968)

Kingsly's name is synonymous with orchestras and beat groups. By profession a manager of sound systems, he is also a drummer and runs his own beat group *Angels*.

Kingu, as he is fondly known, hails from Angelore. He has produced and marketed quite a few Konkani cassettes and has played the rhythm pads for the same. He is also a singer and a Konkani activist.

126. Fr Alwyn Ronald Sequeira, OCD (b. 1970)

Fr Alwyn Sequeira, of the Discalced Carmelite order, is a singer, lyricist and composer.

He has carved a niche for himself in the musical field by bringing out four cassettes of songs, and a CD. Three of them relate to spiritual and charismatic themes and the fourth has a cultural theme.

He is now all set to release his fifth cassette.

127. Maxim Pereira (b 1972)

Maxim, from Angelore, started his musical career in 1996. His beat group 'Glorious' was his first venture through which he popularized Konkani music. Within three years he staged his first musical *nite* and, encouraged by its success, his second musical *nite* was staged in the year 2000.

To date Maxim has composed over 40 songs and has brought out four audio cassettes incorporating three different themes of Konkani love songs, Konkani *Baila* and Konkani spiritual songs. These four cassettes are entitled *Manasa*, *Baila Boom*, *Vondiam Jesu Raiak* and *Maina*.

128. Royston Lobo (b. late 1970s)

Hailing from Valencia, Mangalore, Royston rose to fame at the young age of 16 when he brought out a cassette *Motiam*. In this album, lyrics by Edwin Vas of Kelarai have been set to music by Royston.

The following entries are arranged in alphabetical order of surname, as years of birth have as yet been unascertained.

129. Lawrence Baptist

A singer and musician, Lawrence also plays the drums and sings for his beat group *Jingles*.

He has sung for radio programmes at AIR Mangalore and takes interest in devotional music at Jeppu which is his place of birth. He has sung with other reputed Konkani artistes.

130. Cyril John Fernandes (John Permannur)

Born at Jeppu, Mangalore, Cyril moved to Permannur where he now resides.

He started his musical career with the *Garland Music Party* and then started his own group *Premy Melody Makers* in 1964. As a songwriter, he has to his credit quite a few Konkani songs. He was a founder member of yet another musical group *Madhukiran Orchestra* in 1980.

He has worked for the cassette *Mogre Kalle*. As a playwright, he has written and composed songs even in *Tulu*. He was conferred the title *Natak Sangeet Kularatan*.

131. Jossie Moras

Endowed with a deep and sonorous voice Jossie carved a niche for himself as a singer in diocesan music competitions. He later trained in vocal music and taught music in some schools and institutes in Mangalore. He has sung for many audio cassettes and currently teaches music in Melody Makers Institute in Karama, Dubai, U.A.E..

Jossie hails from Belthangady and is married to Veena who is also a good soprano.

132. Norbert Pereira

Hailing from Angelore, Norbert now lives at Bendur, Mangalore.

He has brought out a Konkani cassette named *Konkani Love Hits* in 1997. He has sung a duet with Henry D'Souza for his audio album-Volume 3 and has shared the same stage with other renowned Konkani singers in the Gulf.

He is a good drummer and currently plays the drums for a Western music band at Doha, Qatar.

133. Stany Rodrigues

Hailing from Brahmavar, Udupi, Stany is a songwriter who has composed more than 60 songs in Konkani.

He has produced and directed programmes over AIR Mangalore and has sung for many Konkani plays.

SOME MUSICIANS OF NORTH KANARA

Gregory Marcel D'Souza

Popular vocalist and first catechist of North Kanara.

Josinho D'Souza:

Hailing from Honavar, Josinho is a composer and musician. He has composed music for a couple of cassettes which have spiritual themes.

Assis Fernandes

Hailing from Halga, Assis Fernandes has brought out a cassette, *Rozaeichem cont.*

Fr Felix Lobo

Hailing from Sadashivagad, Fr. Felix has brought out a cassette named *Somiacho Sevak*.

Fr Anthony Lopes:

Fr Anthony Lopes of the Karwar diocese is a lyricist and composer who has produced two cassettes of devotional songs: *Vedi Sorxim* and *Patlav Thuzo*.

He is now serving at Mallapur, North Kanara.

Francisco S. Lopes:

Hailing from Honavar, Francisco Lopes has made a name as a producer and lyricist of a couple of cassettes:

Jezu Savnsaracho Sodvondar and *Bogos Jezu Maka*.

He works in close association with musical groups in and around Honavar.

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Regretfully the author did not find time to research the musicians of North Kanara in as much detail as those in the southern district, but some more information about them may be found in Chapter III-5 (Micropaedia/Index) and again in Chapter IV-1 (Church Choirs) and Chapter IV-2 (Brass Bands).

CHAPTER IV-4

KONKANI CHRISTIANS IN WESTERN MUSIC

Classical music of the European continent was probably introduced in Mangalore by the Jesuit Fathers, when they founded St. Aloysius College in 1880. Early details are lacking, but from 1897, the year of the launching of the *Mangalore Magazine*, it is clear that students were regularly taking part in operatic performances by composers such as Rossini. One of the musical stars of the period was Constantine Cyril Gonsalves. He was said to have been so skilled at the piano that he was even requisitioned by the European Club for their social evenings.

Popular music in Mangalore was provided with a much-needed impetus in 1897, a year that saw the foundation of two recreation clubs – one by the Sodality and the other, called the Jubilee Club, in honour of the Diamond Jubilee of the accession of Queen Victoria. The two clubs were amalgamated in 1901 to form the Catholic Union Club. The founder of the Jubilee Club was Alphonsus J. Lobo, a leading lawyer of his time (see Chapter IV-3, page 444). His wife, Magdalen, who hailed from the well-known Britto family, was the first Mangalorean girl to study at the prestigious Convent of Jesus and Mary, Clare Road, Bombay. Here she learnt the piano and developed a taste for the music of the west. Following her marriage to A.J. Lobo in 1895, she returned to Mangalore. In 1918, she was instrumental in starting the Ladies' Club (along with Lucy Sreshta) and took charge as its first President. Under the auspices of the Club, she organised many concerts – to which she and her daughters contributed their talents.²

There follows a list of Konkani Catholics who have made a name in the field of Western Music. Many entries have been incorporated from the reference below.

² Michael Lobo

The Mangalorean Catholic Community: A Professional History/Directory (1966)
(Chapter VI-5, Music and the Performing Arts)

1. Constantine Cyril Gonsalves (1865-1912)

A skilled pianist, he used to be requisitioned by the European Club, Mangalore, for their social evenings. In 1899, he gave a concert at Government College under the patronage of the Collector, A.F. Pinhey. He later moved to Poona as a teacher at St Vincent's – and was organist at Poona Cathedral.

2. Clement Felix Vas (1876-1929)

He was the first Mangalorean to have his voice recorded on a gramophone disc - in Karcahi.

3. Florence Flossie Coelho *nee* D'Souza (1904-1985)

Born and bred in Bombay, she was the first Mangalorean to obtain the degree of FTCL. Along with her younger sister Dorothy, she used to sing and act in Bombay opera.

Her husband, Dr George Coelho, was the first Mangalorean pediatrician.

4. Francis Joseph De Souza (b. 1911)

He was a violinist in the Madras Symphony Orchestra and was Treasurer of the Madras Musical Association.

5. Alfred John Machado (1912-1971)

He was the first Mangalorean Catholic to broadcast on radio - at the Mysore Dasara Exhibition (1940).

His wife Edith, ten daughters and one son, formed the Machado family singers. As a widow, Edith has written spiritual songs.

6. The Peris Sisters

Gwendoline (Gweny) Mathias *nee* Peris (1912-65)

Esmerelda (Esmie) Kamath *nee* Peris (1915-1982)

Patricia (Pat) Mathias *nee* Peris (1924-82)

Daughters of Antony Marcel Peris, a pioneer Mangalorean settler in Bangalore. All were LTCLs (piano).

7. Gladys Vaz nee Pereira (b. 1912)

Pioneer Mangalorean LTCL of Bombay.

8. Annie Rego nee Mascarenhas (b. 1914)

Based in Bangalore, she is an LTCL and a very famous teacher, who happens to be the proud mother of Vimla (who will feature later in these pages) and also the mother of her musician children Santosh, Nalini and Anand.

9. Cynthia (Shanti) Robinson nee Seldon (b. 1916)

Based in Bombay, she obtained the FTCL degree in 1935, aged 18. She was the second Mangalorean to obtain this degree - after Florence Coelho [3]. She was also the first Indian lady to receive the GRSM of the Royal School of Music. Now an octogenarian, she is still an active teacher and artiste.

10. Frank Patrao (b. 1918)

The youngest brother of the late Dr Stany Patrao of Bombay and the late Mgr Anthony Patrao of Puttur, Frank Patrao is a retired textile chemist. Now an octogenarian, he is still a professional ballroom-dance instructor at Laguna Hills, California. He won the Gold & Silver Medals in the U.S. Senior Olympic Competitions in ballroom dancing. He also acted as host and dance instructor for Holland-American cruise lines. He has appeared in stage shows and follies, dancing the tango, the Rudolph Valentino style. He recently visited Vienna, with a group of elite dancers, for the Vienna Festival of Waltzes.

11. Oenone Vaz nee Lobo (1921-88)

The daughter of the well-known philanthropist, Mrs Nympha Lobo of Bijai, Mangalore, she was a gifted pianist - and composer of a piano piece entitled *Valse Oenone*.

She settled in Bombay following her marriage to George Vaz. Her daughter, Mariette Mascarenhas, who resides in Falnir, Mangalore, is also a talented pianist.

12. Cyril C.J. D'Souza (1921-87)

An RBI Officer, he sang with the Hyderabad Madrigals and the Paranjoti Choir.

13. Henrietta (Hetty) Fernandes *nee* Vaz (b. 1922)

The daughter of William Vaz of the Bombay Telegraphs, she obtained an LTCL (with honours) in piano playing and the art of teaching, in 1941. Since 1947, she has given broadcasts on All-India Radio twice or thrice a year. Since 1961, she has been a member of the Paranjoti Choir. Her late husband, Wilfred Fernandes, was a structural engineer, and retired as general manager of the steel firm, Richardson & Cruddas.

14. Elsie Saldanha *nee* Noronha (b. 1925)

Born in Bangalore, she is a graduate - 8th Grade - of the Royal School of Music (RSM), Bangalore, 1941. Following her marriage to Alwyn Saldanha (of the coffee firm, A.J. Saldanha & Sons), she settled in Mangalore, where she has been a well-known lead singer at Christmas choirs, etc.

Her daughters, Rosemarie and Loretta both taught music at the Sandesha Institute for Arts and Music, Mangalore.

15. Inez Lobo *nee* Pais (b. 1926)

The daughter of Chevalier Gilbert Pais, who was a well-known lawyer in Madras and was later made Spanish Consul. At the age of 18, Inez gave a piano recital on All India Radio, Madras (1944). She is the currently Spanish Consul at Chennai.

16. Noreen Rebello *nee* Saldanha (b. 1926)

The daughter of Drs. Frank and Matilda Saldanha of Madras (the first Mangalorean couple to jointly practice medicine), she obtained the degree of LTCL at Madras, 1943, securing the first rank. She has since given several piano recitals over AIR, Madras.

Her late husband, Dr. Walter Rebello, was an internationally renowned gynaecologist.

17. Gerald Coelho (b. 1927)

Based in Byculla, Bombay, he is an advocate and barrister. A bass-baritone in the Paranjoti Choir, he took part in three concerts in Britain and Continental Europe in 1961, Jordan, Egypt, Lebanon, Israel and the whole of Europe (1965).

18. Merlyn Fonseca *nee* Coelho (b. 1927)

Born and bred in Bombay, she is the daughter of Isidore Coelho, who attained fame as the renowned author of the popular cookery book, *The Chef*.

She and her Goan husband Joe Fonseca both hold foreign degrees in dancing. They jointly run a dancing school in Bombay.

19. Audrey Pais *nee* Monteiro (b. 1927)

She is the daughter of Diego Salvador Monteiro, a Mangalorean pioneer in Africa. Following her marriage to Gratian Pais of the RBI, she settled in Bombay. An ATCL, she teaches music in Bombay.

20. The Noronha Sisters of Bombay

Marie Therese Noronha (b. 1927)

Zita Rego *nee* Noronha (1927-91)

Twin daughters of Justice Mark Stanislaus Noronha, who retired as Chief Judge of the Court of Small Causes, Bombay. Both are LTCLs - in Violin and Piano respectively (1947).

21. Therese (Birdie) D'Souza *nee* Mathias (1928-97)

The wife of Augustine D'Souza of the Indian Revenue Service; they were, for most part, based at Delhi. An ATCL, she taught music at Mater Dei Convent, Delhi. She also played at New Delhi Cathedral.

22. Nora Coelho *nee* Pinto (b. 1929)

A well-known singer of Bangalore, she is the daughter of Albert Pinto: see Chapter III-2 [19] (page 213).

23. The Alvares Sisters of Calcutta

Audrey Andrade *nee* Alvares (1929-83)

Lynette Coelho *nee* Alvares (1932-88)

Calcutta-based sisters – both LTCLs. They were the daughters of Joseph Marian Alvares of Braithwaite, Calcutta.

24. Patrick Saldanha (b. 1929)

Born and bred in Madras, he is the son of Drs. Frank and Matilda Saldanha, the first Mangalorean couple to practice in that city. For many years, he was Choirmaster, San Thome Cathedral, Madras.

25. Claire Tauro *nee* Albuquerque (b. 1933)

A B.A. in Music from Stella Maris College, Madras (1952), she has been based, for many years, in Delhi, following her marriage to Austin Tauro, IA & AS, who retired as Chairman, Indian Oil, New Delhi. She was a music teacher at various Delhi schools, including: St Columba's (1970-72) and Tiny Tots School, Link Rd, Lajpatnagar (1983-89).

26. Joan Fernandes *nee* Coelho (b. 1933)

The wife of the late Praxy Fernandes IAS, who was Finance Secretary, Govt. of India, New Delhi, in the late 1970s, she was closely associated with the Delhi School of Music and was in charge of the Delhi Music Society (1976-78), organising concerts, etc. She also sang in the Paranjoti choir.

27. Joan Fernandes *nee* D'Souza (b. 1933)

The daughter of the late Mysore University Vice Chancellor, Professor V.L. D'Souza, and the wife of Flavian Fernandes of the Indian Revenue Service, she obtained an LTCL degree in the art of violin playing in 1951. Now settled in Bangalore, she teaches violin, and is also a violinist with the Bangalore School of Music.

28. Frank Martin Lobo (b. 1933)

Hailing from Bijai, and a tile manufacturer by profession, F.M. Lobo is a talented violinist and has been associated, throughout his life, with various choirs and music groups. His five children take after him in their penchant for music.

29. Anne Gonsalves *nee* D'Souza (b. 1935)

An LTCL of Nagpur (where her father settled following his retirement as Deputy Accountant General), she settled in Bangalore after her marriage and has been teaching piano there for over a decade. She has accompanied church choirs and the Bangalore Academy Chorale.

30. Stanislaus Saldanha (b. 1935)

Based in Bombay, he has played violin, trumpet and French horn for the Bombay Musical Association. He was also a tenor soloist with the Paranjoti choir. His daughters, Marion and Mignonette, are song & dance teachers in Bombay.

31. Jôy Ferris *nee* Colaco (b. 1937)

The daughter of Julian Colaco, a distinguished engineer, based in Bombay, she obtained an LTCL from there. Following her marriage to Albert Ferris, a Ph.D. in Theoretical Solid State Physics, she settled in Vermont, USA. Now a widow, she gives piano lessons at Vermont.

32. Cecil Noronha (b. 1938)

Hailing from a family that had settled in Bangalore since the mid 19th century, he was a leading tenor of the Bangalore Music Association in the 1950s and 1960s. He then joined the IAS, retiring as Chief Secretary, Govt. of Karnataka, Bangalore.

Following retirement, he has been a trustee of the Bangalore School of Music (the city's largest music academy).

33. Sophie D'Souza (b. 1939)

Prominent in the music scene of Mangalore in the late 50's/early 60's, she was a member of the team that represented India at the Dance & Music Festival, Cologne, Germany, in 1961, and later worked for several years in that country.

34. Richard Boniface D'Souza (b. 1940)

Working in Abu Dhabi (1964-92), he was associated with various groups there, such as the *Devils Disciples*, *Gaylads*, *Neolites*, *Dynamites* & *Silhouettes* (as guitarist, accordionist or drummer).

35. Fay Fereira nee Sequeira (b. 1940)

The daughter of Elias Sequeira of the Times of India, Bombay, she obtained an LTCL in 1962, winning the Trinity College scholarship to study opera singing in London - the first Indian woman to be offered this scholarship for this discipline. She did not avail of it because of her marriage - to Michael Fereira, the future World Billiards Champion. She currently teaches music at Bai Avabai F. Petit Girls High School, Bandra.

36. Sr Alex S.C.B. (b. 1941)

Originally Jane Pinto of Bijai, she is a niece of the late C.U. Pinto (see Chapter III-2 [29], page 217). After joining the Sisters of St Charles Borromeo, she did musical studies in Belgium and London in pianoforte & violin. She also has a diploma in History of Music and Principles of Teaching from the Trinity College of London. She has taught violin and piano and has prepared and trained students for Trinity College exams.

37. Frances Lynn nee Noronha (b. 1941)

Popularly known as Francie, she is the daughter of Professor F.J. Noronha, who retired as the head of the department of mathematics at Central College, Bangalore. While still in school, she accompanied the Bangalore Music Association and parish choirs. Her musical career abounds with prizes; on passing the RSM Grade VIII, she won the Maharaja's Cup for highest marks in Karnataka; again, on passing the LTCL, she scored the highest marks in LTCL, winning the Leelavati Munshi Cup and Shield. She currently takes singing classes in schools and teaches piano at St Mark's School of Music.

Frances is married to J.C. Lynn, IAS, who retired as Chief Secretary, Govt. of Karnataka. Their son Mark is a well-known baritone.

38. Albert Jossy Rego (b. 1941)

Having worked with the Kuwait government for over three decades, Albert J. Rego has now settled in Mangalore.

In Kuwait, he had been the recipient of various awards, including one for his patriotic poem *A Garland of Human Tribute*. He is now prominent in musical circles of Mangalore, especially in the nostalgia group *Yesterday Once More*.

39. Vera Sequeira nee Mascarenhas (b. 1942)

A grand-daughter of Louis (*Pongo*) Menezes (see Chapter III-2 [14], page 210), she is one of Bangalore's leading sopranos. She conducts choirs and gives training in voice culture. She also trains students for singing exams. Her son Dale studied classical guitar in Vienna and works as a sound engineer and editor for Zee TV. Her daughter Jill Tauro teaches piano in Bombay.

40. Louella Lobo Prabhu *nee* Castelino (b. 1942)

A multi-faceted personality, Louella Lobo Prabhu *nee* Castelino, started her musical career as one of those rare child prodigies, giving piano recitals at the age of six. She gave a full-length performance at the age of nine, moving critics to hail her a prodigy. She appeared as a soloist with an orchestra in a concerto by Mozart at the age of 16. She has since concertized in most of the cities of India. YWCA's, Max Mueller Bhavans, The French Consulate, The German Consulate, The American Embassy, The Luxembourg Embassy are some of the venues of her performances.

She is the wife of the Late J. M. Lobo Prabhu, I.C.S. who was an M.P. of the 4th Lok Sabha.

She is equally at ease in the field of poetry, drama and journalism.

As a music composer, she has written scores of piano pieces and as an artiste, both on radio and TV, has made over 300 recordings for *Akashvani* and over 30 appearances on *Doordarshan* from stations like Bombay, Madras, Delhi, Calcutta, Bangalore, Trivandrum, Coimbatore and Goa. In these, she presented both her own poems and music compositions as well as concert classics.

Awards and honours have come her way aplenty. The important ones are:

1. Exhibition prize from Trinity College of Music, London, for excellence in pianoforte performance (1956)
2. Chaman Lal Award for fearless editing (1972)
3. National Jaycees TOYP award for eminence in the Media (1978)
4. Special Internatinal Award by NIF weekly (1979)
5. Three Gold Medals and a citation from the Vatican Secretariat.
6. The *Sandesha* Media Award for Performing Arts (1991)

She has also won a host of other local, national and international awards.

She is cited in *The World's Who's Who of Women*, Cambridge, UK and also in the *International Directory of Distinguished Leadership*, USA. She has written a paper entitled *Re-creating the Folk Music of the Konkani Coast for the Concert Hall* in 1989, commissioned by Goan historian-cum-sociologist Mario Cabral E Sa and which was presented at the All India Konkani Sahitya Parishad held at Manipal.

Louella's only daughter Giselle, formerly of the Indian Revenue Service, is a talented poetess and has published a collection of her verse, entitled *Aerial Roots*.

Incidentally, the foreword to the present book is written by Louella Lobo Prabhu.

41. Vimla (b. 1944)

If Mangalore has produced a number of pianists, it is undoubtedly because of the dedicated and devoted service of Vimla, a top-class musician and piano tutor for over three decades. She had affiliated her school - The Mangalore Music Club - to the Trinity College of Music, London, and her students have benefited by obtaining their music grades from the said Institution.

A successful teacher of western music, Vimla specializes in pianoforte. She has a great passion for excellence in anything she does in the field of music. An LTCL herself, she has given memorable musical shows to the people of Mangalore such as *Songs of Yesteryear*, *Down Memory Lane* and so on. Her concerts during the Christmas season were an annual feature of her school and students.

In her younger days, she had toured India as pianist for Max Mueller Bhavan.

She is responsible for giving Mangalore a host of piano teachers (all ATCL's through her School) such as Rose Marie Pais, Helen Alvares, Marina Rasquinha, Mariette Saldanha, Rose Saldanha, Jacqueline Peres, Mignonette Saldanha, Antony Martis, Anjali Gonsalves, Arlene Pereira and others who in turn teach music to the younger generation.

42. Maureen Coelho *nee* Gonsalves (b. 1944)

Born and bred in Bombay, she was awarded a year's music scholarship to Rome in 1961. Now a widow, she is settled in Montreal, Canada. Her daughters Priya and Runa are themselves talented musicians and represented the Province of Quebec at the Canadian national Music Festival.

43. Mary Towers *nee* Fernandes (b. 1944)

The daughter of Camillo Fernandes, Inspector of Factories, Madras, she was a student of Stella Maris College, Madras (1962-64). During these years, she was awarded the Archbishop's Rolling Shield for proficiency in music for three years in succession. She is now settled in Australia.

44. Hazel Mathai *nee* Machado (b. 1945)

She is the eldest of the Machado Sisters, daughters of Alfred & Edith Machado [5]. As teenagers, the sisters performed in the presence of several celebrities. In particular, Hazel was a member of the team that represented India at the Dance & Music Festival, Cologne, Germany (1961).

45. Christine Ribiero *nee* Noronha (b. 1945)

A younger sister of Frances Lynn [38], Christine is an MA, LTCL, and is based at Hyderabad, where she works with church and school choir.

46. Louise Pinto *nee* Mathias (b. 1946)

There are families down the generations, dedicated to the cause of music such as the 'Mathias family' - in which many of the members are ATCL's and LTCL's.

Louise Pinto, the grand daughter of S. L. Mathias, has been the director of the renowned Cecilian Choir since 1987. She has taught piano up to diploma level since 1975.

47. Christine Colaco *nee* Sequeira (b. 1948)

Christine is the conductor of the Bangalore Academy Chorale (BAC). She is not only a top-grade performer but also a dedicated music teacher. Christine is an ATCL with over three decades of teaching experience in which she has taught music to individual students and groups and has sent many students for pianoforte exams of the Trinity College, London. She is associated with the Singing Examinations Board of the Royal School of Music. She has conducted annually a 10 month course in group singing for children in the age groups of 7 to 15 years. The fruit of this is a CD entitled *Song of the Heart* containing a heart-warming rendering of 8 songs by these children.

She was presented with the Standard Chartered Award for Excellence in the Performing Arts-Western Music in 1996.

Christine was married to Joe Colaco, a good baritone and organiser.; he recently passed away. Joe and Christine have presented a lot of shows on stage and for TV.

48. David Aranha (Damodar Pandit) (b. 1950)

The son of the late Michael and Greta Aranha of Richmond Town, Bangalore and a younger brother of Dr. Gerard Aranha, an eminent neurosurgeon at Chicago, David graduated from the Beethoven School of Music, Austria. On returning to India, he joined ISKCON, the International Society for Krishna Consciousness. He is currently resident counsellor at Bhakti Vedanta Hospital, Mumbai.

49. Lancelot Leonard D'Souza (b. 1950)

The son of the late Oliver D'Souza, who retired from the Tanzanian Government Service (and then settled in Urva, Mangalore), Lancelot graduated in music from Denmark. He is currently Leader, World Music Centre, Aarhus, Denmark.

50. The Pinto Sisters of Bangalore

Genevieve Lazaro *nee* Pinto (b. 1950)

Juanita Jayant *nee* Pinto (b. 1960)

Daughters of Bonfilius and Clara Pinto of Bangalore. Genevieve obtained an LTCL and did higher studies at a music conservatory in Holland. Following her marriage to Joe de San Lazaro, she has been based in France, teaching piano.

Juanita, also an LTCL, taught singing at St Anthony's Boys School. She accompanies Bangalore's foremost choirs like the Cecilian Choir and the Symphonia. She also conducts a children's choir.

51. Marialena Satpal *nee* Fernandes (b. 1950)

The daughter of Wilfred and Hetty Fernandes [13] of Bombay, she studied Music in Vienna. She has a Master's degree (M.Phil.) in Musicology and currently heads the Hochschule Music Academy in Vienna.

52. Blossom Aranha *nee* Menezes (b. 1951)

An ATCL from Bangalore (1971), she settled in Mangalore following her marriage to Prem Aranha, and has been teaching music in the hometown of her ancestors.

53. Rita Noronha (b. 1951)

The daughter of Justice Dionysius Noronha, the first Mangalorean Catholic High Court Judge, Rita is also a grand-niece of the Peris sisters, Gwennie, Esmie & Pat [6, 7, 8], pioneer LTCLs of the Mangalorean community. Rita is herself an LTCL and has been teaching music in Bangalore.

54. Lorna Pinto *nee* Gonsalves (b. 1952)

The daughter of Joe and Irene Gonsalves of Falmir, Mangalore, Lorna and her husband Peter Pinto are both professors at the University of Bowling Green, Ohio, USA. Lorna, a talented singer, has performed on US television.

55. Sheila Mascarenhas *nee* Fernandes (b. 1952)

Based in Bangalore, she is an LTCL and LRSM, for which she won the Maharaja's Medal in 1975. Sheila has been a music teacher in several of Bangalore's schools. She conducts and accompanies church choirs, children's choirs, etc., and has recently made a name as the director of 'Unforgettable', a group of musicians who specialise in bringing to life, nostalgic songs of bygone eras. The first 'Unforgettable' concert, in September 2000, spanned the entire twentieth century, and the group is still very active.

Sheila's late husband Jimmy Mascarenhas and her children, Adrian (b 1978) & Kiran (b 1980) were talented singers and members of her group. Kiran, now married and settled in New Jersey, also played keyboards and saxophone, and directed the music for a show called *Dirty Dancing* (2000).

56. Levin Andrade (b. 1954)

Levin may be the only Mangalorean who has studied violin under the internationally renowned maestro Yehudi Menuhin. Levin, while still a school-boy at Don Bosco, Bombay, went for a holiday to London where his mother was employed. Her employer, recognising the latent musical talent in Levin, provided him with an opportunity of studying under Menuhin.

Levin stayed with his parents who had settled in London and has since travelled world-wide giving violin recitals and playing for a quartet.

Though he is known the world over for western music, Levin's roots are wholly Konkani. He is the only child of Bonaventure and Juliana Andrade - of a family originating from Pekar.

57. Marguerite Knudsen (b. 1954)

Born to Mangalorean parents, she is an LTCL and is the director of church music in Syracuse, New York State.

58. Frances (Prem) Fernandes (b. 1956)

The daughter of the late Henry & Lena Fernandes, Frances obtained the degree of Master of Fine Arts (Indian Dance) from the Nalanda College of Fine Arts, Bombay, in 1977. For the next three years, she taught dancing at the Arya Samaj, Bombay. From 1982-88, she was attached to the Ministry of Culture, Paris. During this period, she gave performances all over Europe using Indian dance to compose biblical themes. Since 1988, she has been once again based in Bombay, but continues performing in Europe and trains groups in folk dancing.

59. Gerard Machado (b. 1956)

The son of Alfred Machado [5] and the only brother of the famed 'Machado Sisters' [44], Gerard studied at the Berklee College of Music in the mid-eighties. A very good guitarist, he is now acclaimed as a jazz musician and is known for his fusion music.

60. The Fernandes siblings of Lalbagh:

Francis Fernandes (b. 1956)

Corinne Rasquinha nee Fernandes (b. 1963)

The seven children of the late Rupert Fernandes and Celine nee Machado of Lalbagh were all musically talented. In particular, Francis is a professional singer. Corinne, who is married to Vitus Rasquinha, conducts her own choir.

61. Malcolm Goveas (b. 1957)

Malcolm is the youngest of four children of Robert and Joyce Goveas, who have lived in Karachi since the Partition.

He is a drummer in one of Karachi's leading groups, *Junoon*. Their work is a mixture of Urdu and western numbers, basically their own compositions.

62. The Coelho Brothers of Bangalore**Gerard Coelho (b. 1957)****Joseph D. Coelho (b. 1966)**

Sons of Walter and Nora Coelho [22] of Bangalore, and grandsons of Albert Pinto (see Chapter III-2 [19], page 213), Gerard is handicapped by infantile glaucoma and is now totally blind. In the face of these overwhelming odds, he plays the piano and keyboard - and can play a tune by ear.

Joseph is an LTCL in Violin (1982): trained by Joseph Menzi, who, when he died, left to him his JB Villaume violin. He later graduated in Violin Jazz from the Berklee College of Music, Boston.

63. Celia Andrade nee Saldanha (b. 1959)

An LTCL from Bombay (1982), she has taught music in Bombay and Delhi. Now settled in Bangalore, she is a member of the 'Unforgettable' team of Sheila Mascarenhas [55].

64. Gerard Menezes (b. 1959)

Gerard Menezes is a grandson of a brother of Dr. L.P. Fernandes [7] (p 207). Based at Waltair, Andhra Pradesh, he is a lay missionary and composer of religious music.

65. Brian Tellis (b. 1959)

Brian Tellis is a professional music consultant, event manager and stage performer in Bombay. He is the founder of Radioactive Pvt Ltd (music consultancy & content, radio & net programming). From 1994, he has been Director, Fountainhead Promotions and Events Pvt Ltd. From 2000, he has been music consultant with the Times of India Group for their entertainment projects.

He has sung and acted in Bombay stage productions such as *Evita* and *Grease*.

66. Vivienne Fernandes (b. 1960)

The youngest daughter of Mrs May Fernandes of Lalbagh, Mangalore, Vivienne, who has been called *The Girl with the Golden Voice*, is a professional stage performer in Bombay.

She has starred in:

Mrs Johnson in *Blood Brothers*, directed by Noel Godin (1985)

Dorothy in *The Wiz*, directed by Pearl Padamsee (1986)

Maria in *The Sound of Music*,

directed by Meher & Noshirwan Jehangir (1996)

Mary Magdalene in *Jesus Christ Superstar*,

directed by Rahul da Cunha (2000)

She has also performed in concerts for the launching of new companies, anniversaries of major airlines, etc. Besides, she toured India and the Middle East as a guest artiste with Calcutta's leading rock band 'Shiva'. She is currently lead singer of the group 'Sound Advice' – fusing rock, rhythm & blues and country music.

67. Sheryl Boone *nee* Menezes (b. 1962)

The youngest daughter of Wilfred & Celine Menezes of Mahim, Bombay, she was known for her singing voice as a child. She later cut her own discs in the United States.

68. Nirmala Taranger *nee* Sequeira (b. 1962)

The youngest daughter of Charles & Rita Sequeira of Alberta, Canada, Nirmala is a Bachelor of Music from the University of Alberta (1984) and teaches music (piano & theory) in Alberta.

69. Evelyn Taraporewala *nee* Fernandes (b. 1963)

An LRSM, she started working at the Mallya-Aditi school in 1989 and took over the music department after 3 years. She has directed music for professional productions like *A Day in Hollywood*, *A Night in the Ukraine*, *The Kiss of the Spider Woman*, *She Loves Me* and so on. She has done a school production of *Joseph and the Amazing Technicolor Dream Coat*. She now trains and accompanies choral groups.

70. Diana Menezes (b. 1964)

The daughter of Isidore & Merlyn Menezes of St. Thomas Town, Bangalore, and the niece of Fr. Alexis Menezes, former Jesuit Provincial, Diana is a music teacher in Vienna.

71. Laila Alvares (b. 1968)

The daughter of the late Captain Kieren Alvares of Falnir, Mangalore, Laila, at the age of 18, presented a full-fledged musical *Music through the Ages*. She has directed shows in Bangalore like *Crescendo*, *Grease* etc. She is continuing to produce and direct mega-shows, her two latest being *Fiddler on the Roof* (2002) followed by *My Fair Lady* (2003).

72. Fiona Lenton nee D'Souza (b. 1969)

The daughter of Felix D'Souza, a Konkani pioneer in UK and founder of the South Kanara Association, London, she is a member of the Birmingham Symphony Orchestra.

73. Nicole Abreo nee Lobo (b. 1972)

The daughter of Gerald & Hazel Lobo of Toronto - and niece of F.M. Lobo of Mangalore [28], Nicole is a Bachelor of Music with Honours: Toronto University (1995).

74. Natasha Loges nee Lewis (b. 1975)

The daughter of Charles & Shanti Lewis of Bangalore (ex Kuwait), Natasha obtained the degree of Bachelor of Music from the Guildhall School of Music and Drama, London. She went on to secure a Master's degree in Music from Kings College, London.

75. The Coelho Sisters of Quebec

Priya Coelho (b. 1975)

Runa Coelho (b. 1978)

Daughters of Maureen Coelho [42], who is settled in Montreal, Canada. They represented Quebec at the Canadian National Music Festival.

There follows a geographical survey of Konkani Christians in Western Music outside their native Kanara. Persons are listed in the areas where they made a name, not necessarily where they currently reside.

Bangalore

6. Gwendoline (Gweny) Mathias *nee* Peris (1912-65)
- Esmerelda (Esmie) Kamath *nee* Peris (1915-1982)
- Patricia (Pat) Mathias *nee* Peris (1924-82)
8. Annie Rego *nee* Mascarenhas (b. 1914)
22. Nora Coelho *nee* Pinto (b. 1929)
27. Joan Fernandes *nee* D'Souza (b. 1933)
29. Anne Gonsalves *nee* D'Souza (b. 1935)
32. Cecil Noronha (b. 1938)
37. Frances Lynn *nee* Noronha (b. 1941)
46. Louise Pinto *nee* Mathias (b. 1946)
47. Christine Colaco *nee* Sequeira (b. 1948)
50. Juanita Jayant *nee* Pinto (b. 1960)
53. Rita Noronha (b. 1951)
55. Sheila Mascarenhas *nee* Fernandes (1952-)
62. Gerard Coelho (b. 1957)
63. Celia Andrade *nee* Saldanha (b. 1959-)
69. Evelyn Taraporewala *nee* Fernandes (b. 1963)
71. Laila Alvares (b. 1968)

Madras

- 4 Francis Joseph De Souza (b. 1911) (now in Bombay)
- 15 Inez Lobo *nee* Pais (b. 1926)
16. Noreen Rebello *nee* Saldanha (b. 1926)
24. Patrick Saldanha (b. 1929)
43. Mary Towers *nee* Fernandes (b. 1944) (now in Australia)

Hyderabad / Andhra Pradesh

12. Cyril C.J. D'Souza (1921-87)
45. Christine Ribiero *nee* Noronha (b. 1945)
64. Gerard Menezes (b. 1959) 16

Poona

1. Constantine Cyril Gonsalves (1865-1912)

Bombay

3. Florence (Flossie) Coelho nee D'Souza (1904-1985)
7. Gladys Vaz nee Pereira (b. 1912)
9. Cynthia (Shanti) Robinson nee Seldon (b. 1916)
11. Oenone Vaz nee Lobo (1921-88)
12. Henrietta (Hetty) Fernandes nee Vaz (b. 1922)
17. Gerald Coelho (b. 1927)
28. Merlyn Fonseca nee Coelho (b. 1927)
19. Audrey Pais nee Monteiro (b. 1927)
20. Marie Therese Noronha (b. 1927)
20. Zita Rego nee Noronha (1927-91)
30. Stanislaus Saldanha (b. 1935)
35. Fay Fereira nee Sequeira (b. 1940)
39. Vera Sequeira nee Mascarenhas (b. 1942)
65. Brian Tellis (b. 1959)
66. Vivienne Fernandes (b. 1960)

Calcutta

23. Audrey Andrade nee Alvares (1929-83)
23. Lynette Coelho nee Alvares (1932-88)

Delhi

21. Therese (Birdie) D'Souza nee Mathias (1928-97)
25. Claire Tauro nee Albuquerque (b. 1933)
26. Joan Fernandes nee Coelho (b. 1933)

Karachi

2. Clement Felix Vas (1876-1929)
61. Malcolm Goveas (b. 1957)

GULF COUNTRIES

Kuwait

38. Albert Jossy Rego (b. 1941) (now in Mangalore)

U.A.E.

34. Richard Boniface D'Souza (b. 1940) (now in Bangalore)

EUROPE

Austria

48. David Aranha (Damodar Pandit) (b. 1950)
51. Marialena Satpal *nee* Fernandes (b. 1950)
70. Diana Menezes (b. 1964)

Belgium

36. Sr Alex S.C.B. (b. 1941)

Denmark

49. Lancelot Leonard D'Souza (b. 1950)

France

50. Genevieve Lazaro *nee* Pinto (b. 1950)
58. Frances (Prem) Fernandes (b. 1956) (now in Bombay)

Germany

33. Sophie D'Souza (b. 1939) (now in Mangalore)
44. Hazel Mathai *nee* Machado (b. 1945)

Italy

42. Maureen Coelho *nee* Gonsalves (b. 1944)

UK

56. Levin Andrade (b. 1954)
72. Fiona Lenton *nee* D'Souza (b. 1969)
74. Natasha Loges *nee* Lewis (b. 1975)

USA**California**

10. Frank Patrao (b. 1918)
67. Sheryl Boone *nee* Menezes (b. 1962)

New York

57. Marguerite Knudsen (b. 1954)

Ohio

54. Lorna Pinto *nee* Gonsalves (b. 1952)

Vermont

31. Joy Ferris *nee* Colaco (b. 1937)

Massachusetts

59. Gerard Machado (b. 1956)
62. Joseph D. Coelho (b. 1966)

CANADA**Alberta**

68. Nirmala Taranger *nee* Sequeira (b. 1962)

Ontario

73. Nicole Abreo *nee* Lobo (b. 1972) (now in USA)

Quebec

75. Priya Coelho (b. 1975)
75. Runa Coelho (b. 1978)



CHAPTER IV-5

CATHOLIC MUSICIANS : MICROPAEDIA / INDEX

ABREO, Nicole nee Lobo (b. 1972): Western music [73] (p. 283)

ALBUQUERQUE (PAI),

Cyprian C.A., Fr. (Swami Supriya) (1927-2001) [39] (p. 222)

Denis, Fr. (1888-1970) [17] (page 212)

Denis (Dinesh Pai) (1905-1993) [23] (p. 214)

Walter S.J., Fr. (1923-2003) [35] (p. 220)

ALVARES

Anthony : keyboard player from Karwar

Audrey (Andrade) (1929-83): Western music [23] (page 270)

Helen (b. 1965): ATCL (Mangalore Music Academy)

Laila (b. 1968): Western music [71] (page 283)

Lynette (Coelho) (1932-88): Western music [23] (page 270)

ANDRADE

Audrey nee Alvares (1929-83): Western music [23] (page 270)

Celia nee Saldanha (b. 1959): Western music [63] (page 281)

Claudius A.V. (1928-2001) [40] (page 222)

Francis E.C. (b. 1929) [40] (page 222)

Levin (b. 1954): Western music [56] (page 279)

ARANHA

Anna Marie (Rego) (b. 1963): ATCL with distinction (1983)

David (Damodar Pandit) (b. 1950) West. music [48] (p. 277)

BAPTIST, Lawrence [129] (page 262)

BARBOZA,

Francis : violinist and bandmaster from Sadashivgad, N.K.

Richard : guitarist/singer from Sadashivgad, N.K.

BARETTO, Lancy [116] (page 257)

BELLERY, Fr. : Italian Jesuit bandmaster (page 206)

BONDEL, Rony (b. 1946) [68] (page 236)

BOTHELHO, P.L., Fr. (1892-1974) [18] (page 212)

BRITTO, Ben, O.F.M. Cap., Fr. (b. 1931) [46] (page 224)

BUZZONI, Fr. : Italian Jesuit musician (page 206)

CARDOZA, Lancy : Konkani songwriter from Taccode

CARLO, Arun : guitarist

CASTELINO,

Alban (b. 1924) [37] (page 222)

Mary Lou (b. 1968): LTCL, also an advocate (Bombay)

COELHO,

Antony John (1819-1874) [1] (page 206)

Esme (Nunes) (b. 1940): singer in the Paranjoti choir

Florence *nee* D'Souza (1904-1985): Western music [3] (p. 266)

Gerald (b. 1927): Western music [17] (page 269)

Gerard (b. 1957): Western music [62] (page 281)

Gregory, Fr. (1863-1918) [3] (page 207)

Joseph D. (b. 1966): Western music [62] (page 281)

Lylah *nee* Menezes: won the Bombay Madrigal singing shield

Lynette *nee* Alvares (1932-88) Western music [23] (page 270)

Maureen *nee* Gonsalves (b. 1944): West. music [42] (p. 276)

Merlyn (Fonseca) (b. 1927): Western music [18] (page 269)

Nora *nee* Pinto (b. 1929): Western music [22] (page 269)

Priya (b. 1975): Western music [75] (page 283)

Runa (b. 1978): Western music [75] (page 283)

Sonia (b. 1968): LTCL (c1994); daughter of Lylah, above

COLACO,

Christine *nee* Sequeira (b. 1948): West. music [47] (p. 277)

Joseph (1943-2003): Manager, Bangalore Academy Choir

Joy (Ferris) (b. 1937): Western music [31] (page 271)

Michael Placid, Monsignor (1866-1929) [5] (page 207)

 CONCESSAO, Victor (b. 1951) [86] (page 244)

COSTA : see D'Costa

COUTINHO

Juliet *nee* Machado (b. c. late 1940s) [63] (page 234)

CRASTA, Ronald : singer from Kulshekar

CUNHA : see D'Cunha

D'COSTA

Antony [50] (page 226)

Charles Francis (1931-1992) [47] (page 225)

D'CRUZ, Helen (*nee* Correa) (b. 1933) [52] (page 229)

D'CUNHA

Alwyn (b. 1962) [108] (page 254)

Blanche *nee* Machado (b. 1953) [91] (page 246)

Charles (b. 1957) [101] (page 252)

Pascal [34] (page 219)

Ronald (b. 1966) [117] (page 258)

D'MELLO,

Charles (b. 1944) [65] (page 235)

Sebastian (*Domel Mestri*): Bijai contingent (p 226)

D'SA,

Babita *nee* Sequeira : well-known singer of Jeppu

Denis, Fr. (b. 1964) [112] (page 256)

Geraldine, Tonita, Florita: Sisters, LTCLs of Calcutta

D'SILVA,

Henry (of Udyavar) (1918-1971) [31] (page 218)

Jayarani (Regina) (b. 1946) [69] (page 237)

Tony : drummer from Karwar

D'SOUZA,

- Abraham Basil (Aba London) (b. 1936) [58] (page 231)
 Agnes (b. 1935) [56] (page 230)
 Aloysius John, Fr. (1869-1933) [6] (page 208)
 Ancy (b. 1967) [119] (page 258)
 Antony : singer from Yellapur, North Kanara
 Apolinaris (b. 1953) [95] (page 248)
 Carmelita : singer from Derebail
 Claude (b. 1956) [99] (page 249)
 Cyril (b. 1940) [61] (page 234)
 Cyril C.J. (1921-87): Western music [12] (page 268)
 Denis (b. 1928) [41] (page 223)
 Edith *nee* Machado (b. 1956) [91]) (page 246)
 Elsie *nee* Machado (b. 1951) [91] (page 246)
 Fiona (Lenton) (b. 1969): Western music [72] (page 283)
 Francis Joseph (b. 1911): Western music [4] (page 266)
 Frank : Member of the Bijai contingent (page 227)
 Gratian (b. 1951) [87] (page 244)
 Gregory (c1900-) [22] (page 214)
 Gregory Marcel : musician from North Kanara: see page 264
 Harry (b. 1950) [81] (page 242)
 Harry Boy Sr. (b. 1929) [45] (page 224)
 Henry, Fr. (b. 1949) [76] (page 239)
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 Henry (*Cathrin Henry*) (b. 1943) [64] (page 235)
 Henry T. (1931-1973) [48] (page 225)
 Irene S.C.C.G., Sr. (b. 1950) [82] (page 242)
 James : violinist from Honavar, North Kanara
 Jerome (1933-2000) [51] (page 228)
 Joachim (b. 1949) [77] (page 239)
 Joe (b. 1962) [109] (page 254)
 Lancelot Leonard (b. 1950): Western music [49] (page 277)
 Lawrence (Lorsab) (c1880-1966) [13] (page 210)
 Lawrence (b. c. 1947) [73] (page 238)
 Lizzie (b. 1949) [61] (page 234)
 Loretta *nee* Saldanha (b. 1955): music teacher at Sandesha
 Mario (b.1968): violinist - trained under Philomena Thambuchetti
 Mariol : drummer from Mugwa, North Kanara
 Marshall : keyboard player from Siddapur, North Kanara

D'SOUZA (continued)

- Melwyn, OFM Cap., Fr. (b. 1969) [120] (page 258)
 Michael Ambrose (Eddie) (1913-93) [28] (p 216)
 Mick-Max (b. 1950) [83] (page 242)
 Nelson : keyboard player from Mallapur, North Kanara
 Oswald (b. 1957) [102] (page 252)
 Peter : keyboard player from Yellapur, North Kanara
 Peter Paul (1918-1981) [32] (page 219)
 Ranjan (b. 1962): TCL Gr. 8, Calcutta (1983): 2nd in the world
 Reena (b. 1964) [110] (page 255)
 Richard Boniface (b. 1940): Western music [34] (page 272)
 Ritesh (b. 1972) [110] (page 255)
 Ryan (b. 1961) [110] (page 255)
 Santan : *Santan Mestri*, famous violinist from Karwar
 Sophie (b. 1939): Western music [33] (page 272)
 Therese (Birdie) *nee Mathias* (1928-97): West. mus [23] (p 269)
 William : drummer from Honavar, North Kanara
 William : violinist from Karwar

DIAMANTI, Fr. : Italian Jesuit musician (page 206)

DIAS,

- Anthony : singer from Kumta, North Kanara
 Violet : keyboard player from Karwar

FERNANDES,

- Albin : guitarist from Karwar
 Albert (1928-2002) [42] (page 223)
 Alwyn (b. 1967) [121] (page 259)
 Anthony Francis : keyboard player from Kumta, N. Kanara
 Assis : musician from North Kanara: see page 264
 C.B. : Member of the Bijai contingent (p 227)
 Cyril John [130] (page 262)
 Evelyn (Taraporewala) (b. 1963): Western music [69] (p 282)
 Frances (Prem) (b. 1956): Western music [58] (page 280)
 Fred (1928-1988) [43] (page 223)
 Henrietta (Hetty) *nee Vaz* (b. 1922): West. music [13] (p. 268)
 James (b. 1965) [114] (page 257)
 Joan *nee Coelho* (b. 1933): Western music [26] (page 270)

FERNANDES (continued)

- Joan nee D'Souza** (b. 1933): Western music [27] (page 270)
Juze Constance : violinist/mestri at Kajubag Church, Karwar
Lawrence Patrick, Dr. (1870-1946) [7] (page 208)
Lola (b. 1946) [70] (page 237)
Marialena (Satpal) (b. 1950): Western music [51] (page 278)
Mary (Towers) (b. 1944): Western music [43] (page 276)
Minin : guitarist from Kone, Karwar
Motes : cornet player from Mugwa, North Kanara
Samson : bass guitarist from Kumta, North Kanara
Thomas : violinist/mestri at Manki & Sadashivagad, N. Kanara
Vivienne (b. 1960): Western music [66] (page 282)

FERRIS, Joy nee Colaco (b. 1937): Western music [31] (page 271)

GOMES, Adrian (b. 1965) [115] (page 257)

GONSALVES,

- Anjali** (b. 1965): ATCL (Mangalore Music Academy)
Anne nee D'Souza (b. 1935): Western music [29] (page 271)
Claude : violinist from Urwa
Constantine Cyril (1865-1912): Western music [1] (page 266)
John : violinist from Honavar, North Kanara
Marlene (Fernandes) (b. 1963): TCL Grade VIII (96%)

GOVEAS,

- Louis** : Member of the Jeppu contingent (p 227)
Malcolm (b. 1957): Western music [61] (page 280)

GRACIOUS, Henry : Member of the Jeppu contingent (p 226)

GRAS, James : guitarist from Mallapur, North Kanara

LAZZARINI, Fr. : Italian Jesuit musician (page 206)

LETELIER, Fr. : Italian Jesuit musician (page 206)

LEWIS, Natasha (Loges) (b. 1975): Western music [74] (p. 283)

LIMA, Raymond : singer from Honavar, North Kanara

LOBO,

Adolph (b. 1952) [92] (page 246)

Dony (b. 1951) [88] (page 245)

Felix, Fr. : musician from North Kanara: see page 264

Frank Martin (b. 1933): Western music [28] (page 271)

Inez nee Pais (b. 1926): Western music [15] (page 268)

Joe Mary, Fr. (b. 1933) [53] (page 229)

Louise (Ganesh) (b.1973): Instructress, Bahrain Ballet School

Prem (b. 1950) [84] (page 243)

Rita (Landers) (b. 1944) [67] (page 236)

Royston [128] (page 261)

Ruby nee Pinto (b. 1936): singer in the Paranjoti choir

Victor : keyboard player from Samsi, North Kanara

LOBO PRABHU,

Magdalene nee Britto (1874-1945): Western music: page 265

Louella nee Castelino (b. 1942) Western music [40] (p. 274)

LOPES

Anthony, Fr. : musician from North Kanara: see page 264

Francisco : musician from North Kanara: see page 264

Joseph : *Juze Babulo*, violinist from Siddapur, North Kanara

Simon : clarinet player from Mugwa, North Kanara

LUNAZZI, Fr. : Italian Jesuit musician (page 206)

MACHADO

Alfred J. (1912-71): Western music [5] (page 266)

Edith nee Braggs (b. 1926): Western music [5] (page 266)

Elsie, Blanche & Edith (Machado Sisters) [91] (page 246)

Gerard (b. 1956): Western music [59] (page 280)

Hazel (Mathai) (b. 1945): Western music [44] (page 276)

Michael (b. c. early 1940s) [62] (page 234)

Norbert L. (1917-2001): played Hawaiian Guitar for AIR

MACRI, Fr. : Italian Jesuit composer (page 206)

MADTHA, Alex (b. 1946) [71] (page 237)

MAFFEI, Angelo, Fr. : Italian Jesuit musician (page 206)

MARTIS, Antony (b. 1958) [104] (page 252)

MASCARENHAS,

Aloysius Ignatius (1887-1961) [16] (page 211)

Christopher (b. 1957) [103] (page 252)

Clement, Fr. (b. 1954) [97] (page 249)

Jossie : singer and instrumentalist from Bajpe

Raymond F. C., Monsignor (1875-1960) [8] (p 208)

Sheila nee Fernandes (b. 1952): Western music [55] (p. 279)

MATHIAS,

Cleta (Petit) (b. 1924): LTCL of Bombay (1942)

Gwendoline nee Peris (1912-65): Western music [6] (p. 266)

Patricia (Pat) nee Peris (1924-82): Western music [6] (p. 266)

MENDES BROTHERS : Duo in the Jeppu contingent (p 227)

MENDONCA,

Joseph : distinguished singer of yesteryear from Jeppu

Stanislaus : singer from Cascia

Valerian, Fr. (b. 1949) [79] (page 239)

MENEZES,

Blossom nee Aranha (b. 1951): Western music [52] (page 278)

Diana (b. 1964): Western music [70] (page 283)

Gerard (b. 1959): Western music [64] (page 281)

Louis Augustine (1883-1944) [14] (page 210)

Premila (b. 1979): TCL Grade VIII (1996): 1st in India

Sheryl (Boone) (b. 1962): Western music [67] (page 282)

MIRANDA,

Benjamin : lyricist from Samsi, North Kanara

Devidas : keyboard player from Samsi, North Kanara

John Salvadore, Fr. (1898-1967) [21] (page 214)

Nandan : Congo drummer from Samsi, North Kanara

Patrick : keyboards and bass player from Honavar, N. Kanara

Saturnine Sylvester (S.S. Prabhu) (b. 1921) [33] (page 219)

MORAS / MORAES

- Henry (b. 1926): Member of the Bijai contingent (p 226)
 Jacintha (b. 1958) [96] (page 248)
 Jossie [131] (page 263)
 Linus (b. 1953) [96] (page 248)
 Noel : singer from Milagres
 Saturnine I.J. (1928-1997) [44] (page 224)

NAZARETH,

- Austin (b. 1962) [111] (page 255)
 Kingsly (b. 1968) [125] (page 260)

NORONHA,

- Asis : mouth organ player from Honavar, North Kanara
 Cecil (b. 1938): Western music [32] (page 271)
 Charmaine : keyboard player from Karwar
 Christine (Ribiero) (b. 1945): Western music [45] (page 276)
 Felix Joseph, Fr. (b. 1950) [85] (page 243)
 Felix Paul (1916-1980) [30] (page 218)
 Joseph : violinist from Kajubag, Karwar
 Marie Therese Noronha (b. 1927): Western music [20] (p. 269)
 Oswald (1937-2001): well-known violinist of Mangalore
 Peter : violinist from Sadashivgad, North Kanara
 Rita (b. 1951): Western music [53] (page 278)
 Samuel Bonaventure : singer of Sadashivgad, N. Kanara
 Sylvester Francis (1879-1959) [12] (page 209)

OLIVERA, Wilson (b. 1966) [118] (page 258)

OZARIO, Eric (b. 1949) & Joyce (b. 1952) [80] (pages 240-41)

PAIS,

- Audrey *nee* Monteiro (b. 1927): Western music [23] (page 270)
 Rosemarie *nee* Saldanha (b. 1955): music teacher at Sandesha

PATRAO, Frank (b. 1918): Western music [10] (page 267)

PATRONI, Fr. : Italian Jesuit musician (page 206)

PAZZIE, Fr. : Italian Jesuit musician (page 206)

PEREIRA

- Arlene (Daniel)** (b. 1957) ATCL (Mangalore Music Academy)
Arthur : Member of the Bijai contingent (page 226)
Cornel : violinist from Karwar; known as *Babu Pereira*
Fermine : violinist from Karwar
James : renowned singer of the 1950s
J. C. [50] (page 226)
Joachim (b. 1934) [54] (page 230)
Joel (b. 1964) [113] (page 256)
Lily (1895-1975) [20] (page 213)
Ludwin : keyboard player from Karwar
Maxim [127] (page 261)
Michael : *Mingel Mestri*, violinist from Koni Kajubag, Karwar
Nazarene : violinist from Karwar
Norbert [132] (page 263)
Patrick (b. 1967) [122] (page 259)
Rachelle (b. 1968): LTCL; music teacher in Bombay
Stany : violinist from Karwar

PINTO,

- Albert Marian** (1893-1969) [19] (page 213)
Alex S.C.B., Sr. (b. 1941): Western music [36] (page 272)
Anthony : Member of the Jeppu contingent (p 226)
Arvind (b. 1950): musical correspondent for Financial Express
Baptist (Guitar Baptist) : Jeppu contingent (p 226)
Bennett (1957-2002) [100] (pages 250-51)
Cyprian Urban (1912-1990) [27] (page 216)
Genevieve (Lazaro) (b. 1950): Western music [50] (page 278)
Jossie : lyricist from Kinnigoly
Joswin (b. 1962) [107] (page 254)
Juanita (Jayant) (b. 1960): Western music [50] (page 278)
Lancy : composer from Bondel
Lorna nee Gonsalves (b. 1952): Western music [54] (p. 278)
Louis (b. 1926) [38] (page 222)
Louise nee Mathias (b. 1946): Western music [46] (p. 276)
Marian (1910-1984) [26] (page 216)
Merwyn (b. 1960) [107] (page 254)
Philip Hilary (1935-1995) [57] (page 231)
Vivian (b. 1960) [107] (page 254)

PERES / PERIS

- Esmerelda (Kamath) (1915-1982): Western music [6] (p. 266)
 Gwendoline (Mathias) (1912-65): Western music [6] (p. 266)
 Jacqueline (Alphonso): ATCL (Mangalore Music Academy)
 Melwyn Johnson (b. 1959) [105] (page 253)
 Patricia (Mathias) (1924-82): Western music [6] (page 266)

QUADROS, Averil (b. 1974) : professional singer in Bangalore

RANZANI, Fr. : Italian Jesuit musician (page 206)

RASQUINHA,

- Arthur Paul (b. 1946) [72] (page 237)
 Clinton : keyboard player from Karwar
 John Basil (J.B.) (1919-2002) [25] (page 215)
 Simon Sylvester (1910-1987) [25] (page 215)

REBELLO

- Irene (D'Cunha) (b. 1968) [124] (page 260)
 Marguerite (Knudsen) (b. 1954) [60] 15
 Noreen *nee* Saldanha (b. 1926): Western music [16] (page 268)

REBIMBUS, Wilfy (b. 1942) and **Meena** (b. 1946) (pp 232-33)

REGO,

- Albert Jossy (b. 1941): Western music [38] (page 273)
 Annie *nee* Mascarenhas (b. 1914) : West. music [8] (p 267)
 John Joseph (J.J.) (1878-1952) [10] (page 209)
 Mary : renowned singer of the 1950s
 Vimla (b. 1944): Western music [41] (page 275)
 Zita *nee* Noronha (1927-91): Western music [20] (page 269)

ROCHE, Ronald (b. 1947) [73] (page 238)

RONDANO, Fr. : Italian Jesuit musician (page 206)

ROSARIO, Basil S.J., Fr. (1865-1945) [4] (page 207)

RODRIGUES,

- Alwyn : guitarist from Kumta, North Kanara
 Anthony : congo drums player from Kumta, North Kanara
 Gratian (b. 1947) [74] (page 238)
 J.S.T., Fr. (1914-2003) [29] (page 217)
 Joseph : keyboard player from Honavar, North Kanara
 Louis : bandmaster and violinist from Molkod, North Kanara
 Peter Marian : violinist from Molkod, North Kanara
 Santolin : singer from Kumta, North Kanara
 Stany [133] (page 263)

SALDANHA,

- Betty (Saldanha): gold medallist in ATCL, Madras (1965)
 Elsie *nee* Noronha (b. 1925): Western music [14] (page 268)
 Lawrence (b. 1939) [59] (page 231)
 Lolita *nee* Menezes (b. 1946) ATCL of Bombay (1971)
 Marina (Mathias): gold medallist in LTCL, Madras (1965)
 Marion & Minette: song & dance teachers in Bombay
 Mignonette (b. 1968) LTCL; daughter of Ray, below
 Patrick (b. 1929): Western music [24] (page 270)
 Ray (b. 1941): violinist and collector of musical instruments
 Rita *nee* Pinto (b. 1933): performer in musicals, Madras
 Shona *nee* D'Sa (b. 1976): runs a ballet school at Bangalore
 Stanislaus (b. 1935): Western music [30] (page 271)
 V.J.P. (1925-2000) [36] (page 221)

SEQUEIRA,

- Alwyn Ronald OCD, Fr. (b. 1970) [126] (page 261)
 Charles Thomas (C.T.), Fr. (1918-1977) [24] (page 215)
 Dale (b. 1964): sound engineer and editor for Zee TV
 Diego: member of the Jeppu contingent (page 226)
 Fay (Ferreira) (b. 1940): Western music [35] (page 272)
 Ivan (b. 1955) [98] (page 249)
 Jacob Severine, Fr. (1884-1962) [15] (page 210)
 John (1910-1945) [24] (page 215)
 John Baptist O.F.M.Cap., Fr.: composer of religious music
 Nirmala (Taranger) (b. 1962): Western music [68] (page 282)
 Paul, OFM Cap., Br. (b. 1954) [120] (page 258)
 Vera *nee* Mascarenhas (b. 1942): West. music [39] (p 273)
 William, Fr. (1908-1946) [24] (page 215)

SELDON (Anglicized form of Saldanha)

Shanti (Robinson) (b. 1916): Western music [9] (page 267)

SERRAO,

Abdan : singer from Kumta, North Kanara

Ronald, Fr. (b. 1960) [106] (page 253)

Timothy (b. 1948) [75] (page 238)

SIMONS, Mike (b. 1952) [94] (page 248)

TAURO,

Claire *nee* Albuquerque (b. 1933): Western music [25] (p. 270)

Jill *nee* Sequeira (b. 1965): music teacher in Bombay

Philip (1878-19??) [11] (page 209)

TELLIS, Brian (b. 1959): Western music [65] (page 281)

TORRES, Joachim : Member of the Jeppu contingent (p. 226)

VAS / VAZ,

Charles, SVD, Dr. Fr. (b. 1944) [66] (page 236)

Clement Felix (1876-1929): Western music [2] (page 266)

Edwin : Konkani lyricist from Kelarai, Omzoor

Gladys *nee* Pereira (b. 1912): Western music [7] (page 267)

Ivan, OFM Cap., Fr. (b. 1966) [120] (page 258)

John Salvadore, Fr. (1875-1956) [9] (page 208)

Lawrence Nicholas (1856-1904) [2] (page 207)

Oenone *nee* Lobo (1921-88): Western music [11] (page 267)

Peter (b. 1955): well-known choir leader of Mangalore

Valerian (1934-1970) [55] (page 230)

VIEGAS,

Olinda (b. 1967) [123] (page 260)

Olivia (b. 1967) [123] (page 260)

Robert (b. c. early 1950s) [90] (page 245)

Ronald (b. c. early 1950s) [90] (page 245)

ZANOLIN, Fr. : Italian Jesuit musician (page 206)





A polyphonic choir



A mando in session



A traditional Catholic wedding of yesteryear



The traditional costume line-up



A Navayat couple in their traditional wedding dress



A Catholic bride of modern times



The great ensemble -



The brass band



The D'Souza's of Niddel
(who have kept the Gumtam tradition alive for three generations)



The Pereira family - leading exponents of the Gumtam



From father to son - the fourth generation in Gumtam tradition.



The traditional Christmas dance
or *Natalancho Khell*



Dancing to the *Dulpod*

PART V

A Musical Directory

CHAPTER V-1 : CHURCH CHOIRS

The Catholic Church of Kanara has had a chequered history ever since Christianity was introduced by the Portuguese missionaries in the 16th century. During the 16th, 17th, 18th and part of the 19th centuries, the hub of Catholicism in India was Goa, and the Kanara-Malabar area was regarded as a 'mission' in much the same way as the north-eastern areas of India are regarded today. Churches and parishes in Kanara were run either by the Portuguese or in some instances by native Goans.

The Mangalorean Catholics were themselves immigrants from Goa, and indeed they may have regarded themselves as Goans until the Seringapatam captivity and its aftermath made them conscious of their distinct identity as Mangaloreans.

Catholicism in Kanara has a history almost as old as that of Goa. When the Catholics of Mangalore in Kanara began to rebuild their lives and their churches in the early 19th century, a diocese was in the making. Mangalore mission formally obtained 'freedom' from Goa in 1845, being declared a Vicariate by the Holy See and placed under the jurisdiction of the Carmelites, who at this time were also running the diocese of Verapoly. Bishop Bernardine of St Agnes, the first Vicar Apostolic of the newly-created Vicariate, was consecrated at Verapoly and escorted to Mangalore in a sailing ship belonging to one of Mangalore's leading Catholic families. The new Vicariate extended north up to Karwar and south down to Calicut. However not all parishes, especially in the northern areas of Kanara, accepted the new scheme of things; many still maintained their allegiance to Goa, and it was not until the coming of the Jesuits (1879) and the establishment of the Hierarchy of India (1886) that the schism was finally brought to an end, North Kanara returning to Goa, and South Kanara with Malabar down to Calicut forming a single diocese till 1923 when Calicut, in turn, was made into a diocese.¹

¹ Dr Michael Lobo

The Mangalorean Catholic Community : A Professional History / Directory

If this was the history of Catholicism in Kanara, today we have two full-fledged dioceses in Kanara, namely the Diocese of Mangalore and the Diocese of Karwar. Mangalore got its full Diocesan status in 1886, and was placed in charge of the Jesuits of the Italian Mission. The Karwar Diocese, comprising the whole civil district of North Kanara, was carved out from Belgaum Diocese and erected as the Diocese of Karwar by the Decree '*Christi Missum*' of Pope Paul VI dated January 24, 1976.²

These historical facts are useful; they highlight the importance of the parishes which make up a Diocese. Every parish in the Diocese has a parish choir and if our Konkani songs and music, both social and religious, have become so rich, no one can deny the role of the 'Choir' and its impact on it.

It is said that music has existed in every culture of the world. The traditional music of the Mangalorean Catholic community has evolved around a percussion instrument called the *Gumot*. But ever since the time of conversions, the community has doubtlessly been influenced by the church music of the west. As in many other cultures, Mangalorean music has also evolved over the centuries with a blend of these two elements.³

The lives of Catholics are centered around the Church. The Church plays a very positive and significant role, and as such, church music has its share of influence over the Konkani composers. In Mangalore diocese itself (i.e. the civil districts of South Kanara, Udupi and parts of northern Kerala) there are 150 parishes divided into 15 deaneries, 24 sub-stations and a number of chapels with a population of over 3,50,000.⁴

² Directory of the Diocese of Karwar (2000)

³ Dr Michael Lobo

The Mangalorean Catholic Community : A Professional History / Directory

⁴ Directory of the Diocese of Mangalore (2002)

The parishes of Mangalore Diocese, with their patron saints, are as under :

1. Cathedral of Our Lady of the Rosary (16th century)
2. Adyapady - Mary Help of Christians (1972)
3. Agrar - Most Holy Saviour (c 1700)
4. Ajekar - Sacred Heart of Jesus (1940)
5. Allipade - St Anthony (1938)
6. Ammembal - St Thomas the Apostle (1931)
7. Angelore - Guardian Angel (1935)
8. Arva - St Peter Claver (1914)
9. Ashoknagar - St Dominic (1971)
10. Badyar - St Raphael (1922)
11. Bajal - God the Holy Spirit (1944)
12. Bajpe - St Joseph (1848)
13. Bambil - St John Marie Vianney (1999)
14. Bannur - St Antony (1999)
15. Bantwal - Infant Jesus (c 1700)
16. Barkur - St Peter (1783)
17. Basrur - St Philip Neri (1930)
18. Bijai - St Francis Xavier (1912)
19. Bela - Our Lady of Dolours (1880)
20. Belle - St Lawrence (1910)
21. Belloor - St Michael (1920)
22. Belman - St Joseph (1894)
23. Belthangady - Most Holy Redeemer (1885)
24. Belvai - St Martin De Porres (1971)
25. Belve - St Joseph (1960)
26. Bendur - St Sebastian (1914)
27. Bolkunje - St Paul (1915)
28. Bondel - St Lawrence (1923)
29. Borimar - St Joseph (1893)
30. Brahmavar - Holy Family (1935)
31. Byndoor - Holy Cross (1783)
32. Cascia - St Rita (1935)
33. Cordel - Holy Cross (1904)
34. Derebail - Holy Redeemer (1939)
35. Eliarpadavu - Holy Cross (2003)
36. Fajir - Our Lady of Mercy (1841)
37. Farla - Our Lady of Vailankani (1994)

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|--------------------------|-----------------------------------|
| 38. Ferar | - St Francis Xavier (1912) |
| 39. Fermai | - St Antony (2003) |
| 40. Gangolli | - Immaculate Conception (c 1630) |
| 41. Gantalkatte | - Our Lady of Perpetual Succour |
| 42. Giri | - Sacred Heart of Jesus (1935) |
| 43. Gurpur-Kaikamba | - Our Lady of Pompei (1921) |
| 44. Hirgan | - St Maria Goretti (1991) |
| 45. Hosabettu | - Holy Cross (c 1760) |
| 46. Indubettu | - St Francis Xavier (1955) |
| 47. Jeppu | - St Joseph (1897) |
| 48. Kadaba | - St Joachim (1924) |
| 49. Kalathur | - Perpetual Succour (1971) |
| 50. Kallianpur-Milagres | - Our Lady of Miracles (1680) |
| 51. Kallianpur-Mt Rosary | - Holy Rosary (1837) |
| 52. Kalmadi | - Stella Maris (1991) |
| 53. Kanajar | - Our Lady of Lourdes (1938) |
| 54. Karady | - St Lawrence (1910) |
| 55. Karkal-Attur | - St Lawrence (c 1760) |
| 56. Karkal Town | - Christ the King (1941) |
| 57. Kasargod | - Our Lady of Dolours (1933) |
| 58. Katapadi | - St Vincent De Paul (1948) |
| 59. Kateel | - St Jacob (1971) |
| 60. Katipalla | - Infant Mary (1968) |
| 61. Kayyar | - Christ the King (1934) |
| 62. Kelarai | - St Anne (1934) |
| 63. Kelmbet (Bola) | - St John Bosco (1964) |
| 64. Kemman | - The Little Flower (1938) |
| 65. Kenha | - St Francis Xavier (1942) |
| 66. Kinnigoly | - Immaculate Conception (1804) |
| 67. Kirem | - Our Lady of Remedies (c 1740) |
| 68. Kokkada | - St John Baptist (1919) |
| 69. Kollangana | - St Thomas the Apostle (1998) |
| 70. Kota | - St Joseph (1978) |
| 71. Kulur | - St Antony (1888) |
| 72. Kumbra | - St Monica (1934) |
| 73. Kundapur | - Our Lady of the Rosary (1570) |
| 74. Kuntalnagar | - St Antony (2003) |
| 75. Kuppepadav | - Immaculate Heart of Mary (1958) |
| 76. Loreto | - Our Lady of Loreto (1939) |

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| 77. Madanthyar | - Sacred Heart of Jesus (1893) |
| 78. Manipal | - Christ Church (1968) |
| 79. Manjeshwar | - Our Lady of Mercy (1919) |
| 80. Mariashram-Shantivana | - Assumption of Our Lady (1994) |
| 81. Maril | - Sacred Heart of Jesus (1999) |
| 82. Milagres-Mangalore | - Our Lady of Miracles (1680) |
| 83. Miyapadavu | - Our Lady of Fatima (1983) |
| 84. Miyar | - St Dominic (1940) |
| 85. Mogarnad | - Mother of God (c 1780) |
| 86. Moodbidri-Alangar | - Our Lady of the Rosary (1929) |
| 87. Moodbidri-Town | - Corpus Christi (1971) |
| 88. Mudipu | - Blessed Joseph Vaz (1997) |
| 89. Mukamar | - St Theresa of the Child Jesus (1982) |
| 90. Mukka | - Holy Spirit (1969) |
| 91. Mulky | - Immaculate Conception (c 1780) |
| 92. Mundkur | - Our Lady of Fatima (1998) |
| 93. Nainadu | - St Francis Assisi (1988) |
| 94. Nakre | - The Immaculate Heart (1968) |
| 95. Narampady | - St John De Britto (1942) |
| 96. Naravi | - St Anthony (1905) |
| 97. Neermarga | - St Joseph of Worker (1968) |
| 98. Neerude | - St Roque (1945) |
| 99. Nellikar | - St Victor (1935) |
| 100. Niddodi | - The Little Flower (1937) |
| 101. Nidpalli | - Our Lady of the Holy Rosary |
| 102. Nirkan | - St Thomas the Apostle (1930) |
| 103. Nithyadarnagar | - Perpetual Succour (1993) |
| 104. Omzoor | - Holy Family (c 1760) |
| 105. Padukone | - St Anthony (1935) |
| 106. Pakshikere | - St Jude Thaddaeus (1960) |
| 107. Paladka | - St Ignatius Loyola (1913) |
| 108. Palimar | - St Pius (1956) |
| 109. Pamboor | - Holy Cross (1968) |
| 110. Pangala | - St John the Evangelist (1922) |
| 111. Panir | - Our Lady of Mercy (c 1760) |
| 112. Panja | - St Rita (1932) |
| 113. Parapady | - Our Lady of Perpetual Succour |
| 114. Pavur | - Holy Cross (1913) |
| 115. Perampally | - Our Lady of Fatima (1958) |

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| 116. Permannur | - St Sebastian (1918) |
| 117. Permude | - St John the Baptist (1965) |
| 118. Pernal | - Our Lady of Fatima (1955) |
| 119. Peruvai | - Our Lady of Fatima (1955) |
| 120. Petri | - St Peter (1968) |
| 121. Pezar | - St Joseph (c 1680) |
| 122. Piusnagar | - St Pius X (1959) |
| 123. Puttur | - Mother of God (1830) |
| 124. Ranipura | - Our Lady, The Queen of the Universe |
| 125. Salethur | - Our Lady of Perpetual Succour |
| 126. Sampaje | - St Francis Xavier (1963) |
| 127. Sampige | - Holy Spirit (1990) |
| 128. Sastan | - St Anthony (1921) |
| 129. Shambur | - Sacred Heart (1998) |
| 130. Shaktinagar | - Mother of God (2003) |
| 131. Shirtady | - Our Lady of Mount Carmel (1928) |
| 132. Shirva | - Our Lady of Health (c 1750) |
| 133. Siddakatte | - St Patrick (1926) |
| 134. Sullia | - St Brigid of Ireland (1936) |
| 135. Suratkal | - Sacred Heart (1900) |
| 136. Taccode | - Holy Cross (c 1837) |
| 137. Tallur | - St Francis of Assisi (1929) |
| 138. Thannirbavi | - Our Lady of Fatima (1950) |
| 139. Thokur | - St Sebastian (2000) |
| 140. Thottam | - St Anne (1932) |
| 141. Trasi | - Christ the King (1971) |
| 142. Udupi | - Mother of Sorrows (1880) |
| 143. Udyavar | - St Francis Xavier (c 1863) |
| 144. Ujire | - St Antony (1969) |
| 145. Ukkinadka | - Sacred Heart of Jesus (1939) |
| 146. Uppinangady | - Our Lady, Virgin of the Poor |
| 147. Urwa | - Immaculate Conception (1865) |
| 148. Valencia | - St Vincent Ferrer (1935) |
| 149. Vamadapadav | - Infant Jesus (1993) |
| 150. Vamanjoor | - St Joseph the Worker (1981) |
| 151. Venur | - Christ the King (1937) |
| 152. Vittal | - Our Lady of Dolours (1923) |
| 153. Vorkady | - Sacred Heart of Jesus (1911) |
| 154. Yermal | - Sacred Heart (1993) |

The Diocese of Karwar consists of 59 Parishes divided into four deaneries of Karwar, Kumta, Haliyal and Honavar with a Catholic population of 50,192.

The parishes with their patron saints are as under :

1. Agasebagil - Infant Jesus
2. Allanki - Holy Spirit
3. Amadalli - St Francis Xavier
4. Ambewadi - St Joseph the Worker
5. Ambikanagar - Sacred Heart of Jesus
6. Angadi - Most Holy Redeemer
7. Ankola - Our Lady of the Rosary
8. Baad - St Joseph the Worker
9. Bailur - St Francis Xavier
10. Bankikodla (Gokarna) - Our Lady of Sea
11. Bhatkal - Our Lady of Lourdes
12. Binaga - St Anne
13. Castlerock - Holy Cross
14. Chandavar - St Francis Xavier
15. Chendia - St John the Evangelist
16. Dandeli - St Anthony
17. Gund - St Anthony
18. Gundibala - Our Lady of Remedies
19. Gundolli - St Anthony
20. Hadinbal - St Francis of Assisi
21. Halga - Our Lady of Piety
22. Haliyal - Our Lady of Miracles
23. Honavar - San Salvador
24. Hosad - Our Lady of Perpetual Succour
25. Hubli Road, Sirsi - Don Bosco
26. Joida - Holy Family
27. Kadle (P. O. Kumta) - St Vincent Pallotti

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| 28. Kajubag | - Cathedral of the Assumption of Our Lady |
| 29. Karikal | - Sacred Heart |
| 30. Kirwatti | - St Joseph |
| 31. Kodani | - Mary Mother of the People of God |
| 32. Kone (Karwar) | - Our Lady of Piety |
| 33. Kumta | - St John the Baptist |
| 34. Lower Kasarakod | - St Joseph |
| 35. Madangeri | - Christ the Light of the World |
| 36. Mallapur | - Our Lady of Health |
| 37. Manaki (Divgi) | - St Joseph |
| 38. Manchikere | - St Sebastian |
| 39. Mangalwad | - St Sebastian |
| 40. Manki | - Holy Cross |
| 41. Mirjan | - St Joseph |
| 42. Molkod | - Our Lady of Fatima |
| 43. Mudkani | - St Anthony |
| 44. Mugwa | - St Sebastian |
| 45. Mundgod | - St Rita |
| 46. Murdeshwar | - Christ the King |
| 47. Sadashivgad | - St Joseph |
| 48. Samsi | - Our Lady of Happy Death |
| 49. Shanthinagar | - Blessed Pedro Poveda |
| 50. Shirali | - Holy Cross |
| 51. Shirwad | - Holy Cross Mission |
| 52. Siddapur | - Our Lady of the Holy Rosary |
| 53. Sirsi | - St Anthony |
| 54. Sunkeri | - Immaculate Conception |
| 55. Ternamakki | - St Anthony |
| 56. Upper Kasarkod | - St Sebastian |
| 57. Wada | - St Anthony |
| 58. Yedoga | - St Anne |
| 59. Yellapur | - Holy Rosary |

The following parishes of Mangalore diocese have sub-stations

Arva	: Nalkoor
Basrur	: Kandlur & Kerekatte
Belthangady	: Manjotti
Brahmavar	: Nilavar
Fajir:	: Pavur Ulia
Madanthyar	: Gardady & Nala
Narampady	: Bovikana
Nellikar	: Khera
Paladka	: Murkatpalke, Saverapura
Panja	: Bellare
Piusnagar	: Koteshwara
Shirtady	: Anegudde
Thottam	: Thottam
Ukkinadka	: Maniampare
Ullal-Panir	: Bola
Venur	: Peradi
Vittal	: Manela
Vorkady	: Komangala
Yermal	: Polipu

The following parishes of Karwar diocese have sub-stations

Agasebagil	: Hegdekatta & Sampkand
Amdalli	: Aversa
Ambewadi	: Ganeshgudi, Asu
Angadi	: Thorlebag
Ankola	: Sunksal
Bhatkal	: Moglihonda
Castlerock	: Anmod, Tanaighat & Jolkatti
Chandavar	: Divalli, Madgeri, Donihalla & Hebbankeri
Chendiya	: Idoor
Danfdeli	: Birampalli
Gundolli	: Kegdal, Balshettikop, Bukkinkop, Dodkop, Kamtikop, Hosur & Gudumurgi
Halga	: Gotegali
Halital	: Kesrolli, Kerwad, Tatvangi, Nagshettikop & Kamadalli
Honavar	: Motto, Sanmotto and Matadkeri
Hosad	: Berolli
Hubli Road, Sirsi	: Ekkambi
Joida	: Kumbarwada
Kadle	: Chitrigi
Kiriwatti	: Tottalgundi
Mallapur	: Kadra
Manaki	: Katgal
Manchikeri	: Bilki, Toduguni and Mavinkatta
Mangalwad	: Homnalli, Muttanmari, Arlwad & Hunswad
Manki	: Madi
Mundugod	: Minally, Ugginkeri and Malagi
Samsi	: Gersoppa
Shirwad	: Makkeri
Siddapur	: Mavingundi, Adukatta, Manmane & Igod
Sirsi	: Banavasi, Gadger & Hulekal
Sunkeri	: Kadwad
Wada	: Gardolli, Askalkatta, Gadigera, Allur & Rayapatna
Yedoga	: Rampur, Bidrolli & Handli
Yellapur	: Hunshettikop and Kodse

With most parishes in the diocese having their own choir, a lot of effort goes into organizing them. The polyphonic method which the choirs follow is the gift of the foreign missionaries. It was they who taught the intricacies of western classical music to our musicians in Kanara . There were also other natives who learnt western music at home or abroad and mastered this art to favour Konkani music.

Thus Konkani music has drawn immensely from this sort of polyphonic presentation and western classics enabling our composers to use the techniques of harmony and orchestration with a high rate of success.

The enthusiasm of our people in Kanara was so great that we could boast of very good polyphonic choirs in South Kanara (in and around Mangalore city) and some in Udupi and North Kanara. These choirs also served as a training ground for many aspirants, who subsequently attained greater heights as singers and musicians.

Over 95% of our Konkani musicians were, at some point of time, members of some church choir or institutional orchestra.

So, even in the sphere of choir music, as in any other, we have personalities who should not be forgotten.

In South Kanara we had the Jesuits (including foreigners, mainly Italian), some of whose names have already appeared in the earlier pages of this volume.

Among the choristers of yesteryear were some of these well-known singers and instrumentalists from Bendur:

Agnes Menezes nee Mascarenhas	Jerome Pais
Alban Castelino	Joachim Rebello
Albert D'Souza	Joe Currie
Alexis Noronha	Joe Rasquinha
Angeline D'Souza	Joseph Rego
Archie Albuquerque	Joseph Rego
Bennie Menezes (<i>Pongo</i> family)	Joseph Saldanha
Boniface Rego	Lawrence Lobo
Celine D'Souza	Leo D'Souza
Celine Lobo	Lillie Currie
Charles Rasquinha	Lilly Dias
Desmond Abreo	Lizzie Noronha
Doris D'Souza	Macrina Lobo
Edwin D'Souza	Margaret Abreo
Edwin D'Souza	Margaret Saldanha
Euna Lobo	Marian Pinto
Eunice Lobo	Millicent Lobo nee Menezes
F.D.G. Noronha Prabhu	Nellie Menezes nee Castelino
F.P. Noronha	Nelly, Felix, Isidore
Felix Menezes	P.J.P. Noronha Prabhu
Flossy Menezes	Patrick Noronha
Fr John Sal. D'Souza S.J.	Peter Britto
Fr. Rossie Rego S.J.	Reiner Rego
Francine Lazar	Rita Sequeira
Frank Mascarenhas	Sebastian Rebello
Grace Menezes	Sophia D'Souza
Gratian Pinto	Sr. Maria Rosa A.C.
Gratian Pinto	Stany Saldanha
Horace Rodrigues	Stany Saldanha
Irene Mathias	T.V. Noronha
Isac D'Souza	Tony Mascarenhas
Isidore Menezes	V.J.P. Saldanha
J.J. Rego	Volstien Rego
Jacob <i>Mirnyam</i> (Sacristan)	Wilfred Pais
Jennifer D'Souza	William Rasquinha

Well-known singers and instrumentalists from Rosario, Cathedral:

Albert Fernandes	Jeanette Lobo
Albert Pinto	Lorna Fernandes nee Rego
Assie Rodrigues	Malcolm Noronha
Beatrice (Trixie) Noronha	Nancy Coelho nee Peres
Cecilia Saldanha	Patricia (Pat) Lobo
Celine Lewis	Phyllis Lobo
Cynthia Lewis	Reggie Lobo
Cyril Saldanha	Fr Antony J. D'Souza (Maridas)
Dionysius (Diony) Noronha	Rita Saldanha nee Coelho
Dolphy Rosario	Sylvester Noronha
Doris (Girlie) Noronha	Terence Rodrigues
Hermie Mascarenhas (Coelho)	Teresa Coelho
Irene Lewis	Wilma Lobo

The oldest person in this list is Sylvester Noronha (1879-1959). For more details about him, see Chapter III-2 [12], page 211. Diony, (who later became High Court Judge) and Malcolm Noronha (architect) were his sons; Trixie & Doris are Diony's wife and daughter. Phyllis, Reggie, Jeanette, Wilma & Pat were the children of R.S.T. Lobo.

Well-known singers and instrumentalists from Milagres:

Annie D'Souza	Melville D'Souza
Appi D'Sa, Munsiff	Reginald Pinto
Archie Coelho	Renee Pinto
Birdie D'Souza	Richard Pinto
Cyril Patrao	Rita Rebello
Cyril Pereira	Ruby Pinto
Dr. Freddy Saldanha	S.I.J. Moras
Dr. L.P. Fernandes	Sr. Therese Mathias, A.C.
Elena Coelho	Vernon Rebello, Cmdr
F.X. D'Souza	Vincent Pinto
Joe D'Souza	Wilfred D'Sa
Louis 'Pongo' Menezes	Winnie Pais

The oldest person in this list is Dr. L.P. Fernandes (1870-1946). For more details about him, see Chapter III-2 [7] (page 209).

See also: Louis Menezes (1883-1944) [14] (page 211).

S.I.J. Moras (1928-97) [46] (page 225)

Some of the singers from Angelore:

Fr. Edwin Rasquinha S.J / Henry Rasquinha / John B. Rasquinha

Singers and Instrumentalists from Bijai:

Alfred Vaz	Freddie Vaz
Alphonso D'Sa	Grace Monteiro
Ancy Tauro	Henry J. Lobo
Celine Fernandes	Ita Vaz
Celine Rasquihna	Joachim Pereira
Cleta Lobo	John Sequeira
Cynthia Lobo	Jolly Rasqunha
Cyprian Urban Pinto	Lily Pereira
Cyril D'Souza	Lynette & Lydia D'Silva
Emmanuel D'Souza	Minna Saldanha
Evelyn (Eva) Pinto	Osee Sequeira
F. M. Lobo	Patricia Coelho
Frank Pereira	Fr. C.T. Sequeira
Franky D'Silva	Robert Mendonca
Franky D'Souza	Stany Lasrado

Alfred Vaz and Freddie Vaz were brothers; they later joined the IFS and IAS respectively. Henry J. Lobo and F.M. Lobo were father and son; the latter is still active.

See also: Fr. C.T. Sequeira (1918-77) [26] (page 216)

Cyprian Urban Pinto (1912-90) [26] (page 217)

Joachim Pereira (1934-) [54] (page 232)

Singers and Instrumentalists from Derebail:

Aloysius Mathias	Lawrence Saldanha
Ben Mathias	Letitia Lobo
Joachim Patrao	Mercy Lobo
Joachim Pinto	S.P. D'Souza
John Sequeira	

Instrumentalists from Ujire:

Admiral Arthur Moraes / Stany Moraes / Tarcy Moraes

Singers and Instrumentalists from Urwa:

Alwyn Saldanha	Jerry Goveas
Archie Fernandes	Joachim Saldanha
Archie Pais	Lily Saldanha
Audrey Andrade	Louisa Andrade
Celine Rego	Priscilla Andrade
Elsie Saldanha	Reggie Goveas
Eulalia Andrade	Salvadore Goveas
Flavian Fernandes	Stany Dias
James (Jimmy) Rodrigues	Valitina Andrade
Jerome D'Silva	Wenceslaus Pais

Alwyn & Joachim Saldanha were brothers. Eulalia and Louisa Andrade were sisters, daughters of R.B.C.D. Andrade; Audrey and Priscilla Andrade were his daughters-in-law.

Alwyn's wife Elsie has an entry in Chapter III-4 (Western Music) [15] (page 269). So does Audrey Andrade (1929-83) [26] (page 271).

Singers from Valencia:

Alice D'Silva	Lucy Sreshta
Celine Concessao	Maria Pereira
Christine Menezes	May Pais
Dolphy D'Souza	Merlin D'Souza
Dorothy Saldanha (Noronha)	Minora D'Souza
Ida Sequeira	Namrata Noronha
John Sequeira	Nancy Dias
Joseph Martis	V.C.G. Mascarenhas
Jossy Saldanaha	Veena D'Souza
Lizzy Cutinha	

Lucy Sreshta nee Saldanha (1892-1960) was the wife of Maurice Sreshta, who retired as Postmaster General, Ceylon (now Sri Lanka), and settled in Valencia after retirement. She was the founder and first secretary of the Ladies Club, in 1918, a position she held for the next 40 years.

Others:

Amy Pinto
Anita Sequeira
Bertram Shenoy
C.R. Noronha
Catherine Fernandes
Cecil Fernandes
Clement Saldanha
Cyril D'Souza
Eliza Coelho
Francis Braganza
Francis Lorena
Fred Rego
Gladys D'Souza
Henry D'Silva (Udyavar)
Irvin Gonsalves

Joe Fernandes
Julian (*Jilla Mestry* of Bantwal)
Lawrence Pereira
Louisa Coelho
Marian Pinto (Bondel)
Oliver Colaco
Patricia Coelho
Pius Noronha
Prospero Ozario (Jeppu)
Rita Coelho
Ronald D'Sa
Sr. Amy A.C.
Stella D'Souza
Vincent Pinto
Walter Fernandes

Among the clergy who have given their heart and soul
to liturgical music in the past, we have:

Archbishop Albert V. D'Souza
Bishop Basil S. D'Souza
Bishop Patrick Nair
Br. Germac S.J.

Msgr Antony Patrao
Msgr M.F.C. Castelino
Msgr William Lewis
Br. Samson

and Rev Frs:

A.P. Menezes S.J.
Albert Saldanha S. J.
Aloysius Rosario
Andrew J. Pinto
Antony E. C. Colaco
Arthur Rasquinha
Aveline D'Silva
Aveline Rebello
Baptist G. Pinto
C. T. Sequeira
Gaulbert Noronha
Gratian D'Souza
Gratian Goveas
Gratian L. D'Souza
J. P. Noronha S. J.
John Salvador D'Souza S. J.
L.F. Rasquinha
Lawrence Monteiro

Lawrence Rodrigues, S.J.
Leo Carvalho
Leo Saldanha
Marian Fernandes
Michael Noronha
Pascal F. Lobo
Peter D'Sa
Peter Paul Crasta
Placid Pereira
Reginald Pinto
Robert M. Pinto
Robert Z.M. D'Souza
Severine Rasquinha
Sylvester Vaz
V.B. Colaco
William Rebello
William Sequeira

The composers, musicians, singers and compilers, who have worked to develop church music of our times, include:

Bishop Gerald Lobo

and Rev Frs:

Alfred Pinto
 Antony John D'Souza
 Antony Lopes
 Arthur Pereira
 Baptist Menezes
 Ben Britto, OFM Cap.
 Charles Vas S.V.D.
 Clement Mascarenhas
 Cyprian Carlo
 Cyril Vas, OFM Cap.
 Dennis D'Sa
 Devadatta Kamath
 Francis Cornelio
 J.S.T. Rodrigues
 John Baptist Sequeira OFM Cap.

John Mendonca
 Paul Sequeira
 Robert Pinto
 Ronald Serrao
 Sylvester Menezes (late)
 Stany Tauro
 V. Crasta, OFM Cap.
 V.J. Menezes, OFM Cap.
 Valerian Mendonca
 Victor George D'Souza
 Vincent Pereira
 Walter Albuquerque, S.J.
 Walter Mendonca
 William D'Silva
 Xavier Pinto

and Rev Srs:

Sr. Helen Serrao, A.C.
 Sr. Irene D'Souza, A.C.
 Sr. Rita, A.C.
 Sr. Rose Agnes, A.C.

Sr Bertha (Bethany)
 Sr Virginia Mathias, S.C.
 Sr Marie Louell, S.C.

Among the laity are:

Apolinaris D'Souza (Valencia)	<i>Jesuvera</i> (Pakshikere)
Benedict D'Souza (Bela)	Joseph Vas (Cascia)
Bennett Pinto (Bijai)	Leo D'Souza (Bendur)
Cyprian Urban Pinto (Bijai)	Louis Mascarenhas (Bendur)
Cyprian Vas (Milagres)	Loy Castelino (Kallianpur)
Denzil Lobo (Agrar)	Melwin Peris (Angelore)
Elias Martis (Pangla)	Patric Carlo (Kodialbail)
Felix P. Noronha (Bendur)	Prakash Kevin D'Souza (Loreto)
Frank Sequeira (Bondel)	Richard D'Souza (Katipalla)
Godwin Pinto	Sigfried D'Silva (Udyavar)
Harold D'Souza (Bijai)	Valerian Fernandes (Puttur)
Harold Rasquinha (Jeppu)	V.J.P. Saldanha (Bendur)
Henry D'Silva (Udyavar)	Wilfy Rebimbus (Jeppu)

and

Jayarani Veigas nee D'Silva

Lynette Furtado nee Sequeira (Mulki)

Stella D'Souza nee Vas (Bijai)

(DBCLC Publications Konkani Bhoktik Gitam)

More details about some of the musicians listed above may be found in Chapters III-2 and III-3. Specifically:

- Apolinaris D'Souza [121] (page 258)
- Bennett Pinto (1957-2002) [90] (page 248)
- Cyprian Urban Pinto (1912-90) [29] (page 217)
- Felix P. Noronha (1916-80) [32] (page 219)
- Henry D'Silva (1918-71) [33] (page 219)
- Louis Mascarenhas (1887-1961) [16] (page 212)
- Melwin Peris (1959-) [94] (page 250)
- V.J.P. Saldanha (1925-2000) [42] (page 223)
- Wilfy Rebimbus (1942-) [59] (page 234)

The reputed male choir singers of our times include:

Cedric D'Souza

Ivan D'Souza

Cecil D'Souza

Joseph Pinto

Frank Sequeira

Peter Vas

The reputed female choir singers of our times include:

Asha Rego

Merlyn Mendonca

Candice Lobo

Molly Lobo

Coreen Rasquinha

Namitha D'Souza

Dominique Braggs

Preethi Cornelio

Edith D'Souza

Prescilla D'Souza

Elveera Noronha

Priyanka Maditha

Febella Pinto

Raina Sequeira

Lidwin Pinto

Sandria Rodrigues

Ancilla D'Mello

Savitha D'Cunha

Lavita D'Souza

Sylvan D'Costa

Lizzie D'Costa

Shilpa Fernandes

Lolita Pereira

Veena Pais

Loveena Pinto

Veena Rodrigues

Meena Pereira

There are some fine choirs in the districts of South Kanara and Udupi who have consistent and committed members. The parish clergy, as the spiritual directors and sometimes as music directors, invest a huge amount of energy in training these groups. It is owing to them, that the singers and musicians excel, and bring credit to the parish.

The pages that follow enumerate some such choirs with the names of all their singers and instrumentalists.

Note: The author wishes to convey to the readers that the names of parish choirs featuring below have been compiled from the letters received in response to the request for information.

Editor's Note: Readers should understand that the list of choristers, which feature in the pages to follow, were collected during the lifetime of Professor Bennett Pinto. Since his death in December 2002, many changes will doubtless have been made.

ROSARIO CATHEDRAL CHURCH CHOIR

Rev Fr Cyprian Coelho	- Spiritual Director
Rev Fr Clement Mascarenhas	- Choir Director
Albert Fernandes	- Choirmaster

Singers

Amitha Samuel	Namitha D'Souza
Anthony D'Silva	Preetham D'Mello
Brian Antonius	Sandra Cutinha
Cany D'Souza	Sandria Rodrigues
Joachim Monteiro	Shaila Tauro
John Lobo	Shali D'Souza
Jovita Sequeira	Shervin D'Souza
Lancy Sequeira	Sony Rodrigues
Lavita D'Souza	Vineetha D'Souza
Margaret Rodrigues	

MILAGRES CHURCH CHOIR

Rev. Fr William Gonsalves	- Director
Cyprian Vas	- Organist

Singers

Avina D'Souza	Lizzy D'Souza
Avril Colaco	Lorna Pinto
Blossom Vaz	Maria Fernandes
Clotilda D'Souza	Melwyn D'Souza
Cyril D'Souza	Myrtle Pereira
Dheeraj D'Sa	Nancy D'Souza
Dolfred D'Souza	Prem K. Lobo
Edward Ferrao	Rani U.
Flavia Lewis	Renny Pais
Florine D'Souza	Rita Pinto
Florine Fernandes	Sonal Rego
Gladys Tellis	Terence Mascarenhas
Hubert Vaz	Teresa Lobo
Irene D'Costa	Vinitha Saldanha
Jacintha D'Souza	Vinola Rodrigues
Leera Pereira	Vivian D'Cunha

 ANGELORE CHURCH CHOIR

Rev. Fr J.B. D'Souza

- Director

Singers

Amline D'Souza	Joshua Andrade
Ancita Pinto	Kethan D'Souza
Anila Andrade	Kevin D'Souza
Anitha Andrade	Kiran Shirley D'Souza
Ann Andrade	Latha Rohini D'Souza
Ann Cutinho	Lilly D'Souza
Ashith Pinto	Lora Pais
Aureen Albuquerque	Maizy Nazareth
Avian D'Souza	Mary Bai
Calvin Fernandes	Maxim Pereira
Carol Miranda	Melba Lobo
Deepak Fernandes	Melwyn Peris
Deepthi Pereira	Mithun Vijay
Denver D'Souza	Olive Lasrado
Derrick D'Souza	Preethi D'Souza
Dilraj Rodrigues	Renita A. Lobo
Donald D'Souza	Roshni D'Souza
Earnest Cutinho	Ruth Pinto
Edith D'Souza	Sandra Fernandes
Flavy Menezes	Sherin Walter
Florine Pinto	Stephen Lobo
Florine Walder	Svethlana Lasrado
Godwin Misquith	Vidya Vas
Jasmine Vas	Wilma D'Cunha
Joseph Pinto	Zeena D'Almeida

For more details about Melwyn Peris, see Ch. III-3 [94] (p 250)

ASHOKNAGAR : ST. DOMINIC'S CHOIR

Rev Fr Joseph D'Souza O.P.	- Director
Vincent Monteiro	- Organist and Guitarist
Kirtan Rodrigues	- Guitarist

Singers

Avril	Laveena D'Souza
Beena Serrao	Leena Fernandes
Bevita Serrao	Manisha Gonsalves
Deepa Pais	Mary D'Souza
Divya Lasrado	Naveen Dias
Divya Rego	Praveen D'Souza
Gilbert D'Souza	Reena Fernandes
Hebel Pereira	Ryan Fernandes
Jane Pinto	Shaily Pinto
Jecita Pinto	Sharmila Menezes
Julian D'Souza	Sonia Fernandes
Juliana Lewis	Sylvester D'Sa

BAJPE : ST. JOSEPH'S CHURCH CHOIR

Rev. Fr Henry Machado	- Director
Alwyn Noronha	- Choirmaster and Organist

Singers

Anitha Lasrado	Madhoo D'Souza
Deena Pasanna	Melwin Sequeira
Delscy Pasanna	Prajwal Moras
Diny D'Souza	Prakash D'Souza
Flavia Rego	Reena Noronha
Irene D'Souza	Rekha Sequeira
Joyce D'Souza	Roshan D'Costa
Juliet Moras	Sabitha Fernandes
Jyothi D'Souza	Shiny D'Souza
Karen D'Costa	Ujwal Moras
Laveena D'Souza	

BENDUR : ST. SEBASTIAN CHURCH CHOIR

Alban Castelino	- Choirmaster
Walter Colaco	- Choirmaster
Charles D'Mello	- Organist
Anjali Sequeira	- Violinist
Nadin Fernandes	- Violinist

Singers

Akanksha D'Souza	Kiran Menezes
Arun Menezes	Lavina Mascarenhas
Asha Menezes	Leena Mascarenhas
Astrin D'Silva	Lloyd Colaco
Blanche Goveas	Nisha Sherra
Callen D'Souza	Nishel D'Souza
Celine Mascarenhas	Pramitha Menezes
Celine Pinto Kamath	Prima Crasta
Celine Pinto	Priya Crasta
Clifford D'Souza	Shalet Menezes
Crystal D'Souza	Sharol Furtado
Daniel D'Souza	Shereen Colaco
Deena Saldanha	Sheryl D'Souza
Emmy Pinto	Sonia Fernandes
Galdin D'Souza	

BIJAI : THE CECILIAN CHOIR

Bennett Pinto	- Choirmaster and Organist
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Singers

Adrina Sequeira	Reena D'Souza
Alice Lobo	Reuben Pinto
Ancilla D'Mello	Richard Pinto
Blossom Fernandes	Rochelle D'Souza
Calvin D'Souza	Runa Pinto
Canan D'Souza	Sandeep Crasta
Diana Pinto	Santosh Rodrigues
Jasmine Correa	Sonnet D'Souza
Karen Fernandes	Teena D'Souza
Loveena Pinto	Trichelle D'Souza
Oswald Valento	Zarina D'Souza
Queenena D'Souza	

CORDEL CHURCH CHOIR

Rev. Fr Gregory W. Vas	- Director
Dulcine Sequeira	- President
Rajesh Sequeira	- Organist
Candies Lobo	- Instrumentalist
Lionel D'Mello	- Organist

Singers

Anupama Sequeira	Manoj D'Costa
Avinash Menezes	Mildred Noronha
Benedicta Fernandes	Prem Alvares
Carol Rodrigues	Prem Sandesh
Caroline Pinto	Prescilla Castelino
Edriana Monteiro	Raina Sequeira
Irene Menezes	Reshma D'Souza
Janet Lobo	Roshini D'Souza
Jenitha Lobo	Shalini D'Souza
Leena Castelino	Shilpa Fernandes
Lodwin J. Pinto	Stephen Cutinha
Lona S.S. D'Costa	

JEPPU CHURCH CHOIR

Rev. Fr Dolphy Monteiro	- Director
Simon Pais	- Choirmaster and Organist
Prakash Fronteiro	- Organist
Lawrence Baptist	- Bass player and Drummer

Singers

Anita Lobo	Reena Lorena
Gladys Monteiro	Richard Miranda
Jayanti Sequeira	Richard Pais
Lavèena Dias	Rita Gratius
Mabel D'Souza	Rosy Sartho
Mary Lilly	Satish Fronteiro
Meena Rebimbus	Sharlet D'Souza
Meera Baptist	Shirley Fronteiro
Pamela Santos	Veena Pais nee Rebimbus
Pinky D'Souza	Vishwas Rebimbus
Raymond D'Souza	

GURPUR : POMPEI CHURCH CHOIR

Rev Fr Cyprian Pinto - Director
 Melwyn Peris, Kaikamba - Choirmaster
 Valerian Rasquinha - Organist

Singers

Albert Nazareth	Lavina Priya D'Souza
Albert Rodrigues	Lucy Jacintha Peris
Alfred Peris	Mariette Pinto
Ancilla Peris	Mimmy Patrao
Ashmitha Lobo	Monthu Moras
Br. Santhosh Menezes	Naveen Rohan D'Souza
Flavia Cutinho	Oswald Peris
Gerald Rodrigues	Prakash Noronha
Gracy Peris	Richard D'Souza
Irene Pinto	Roshni Jasmine Rodrigues
Jerald Rodrigues	Sr. Lucy B.S
Jevan Ravi D'Souza	Sunil Menezes
Joachim	Veena Lobo
Lancy D'Cunha	Vijetha Rasquinha
Lavina D'Souza	Winnie Lobo

KULUR : ST. ANTHONY'S CHURCH CHOIR

Rev. Fr Maurice F. D'Souza - Director
 Sr. Lilly Pinto - Asst Director
 Noel D'Souza - Choirmaster
 Steevan Prakash D'Souza - Instrumentalist (Organ)
 Vincent D'Souza - Instrumentalist (Organ)

Singers

Anicita Monteiro	Renny D'Souza
Asha D'Souza	Seema Monteiro
Luna D'Souza	Shubha D'Souza
Mable Benis	Veena D'Souza
Maxim D'Souza	Vincent D'Souza
Prescilla D'Souza	Vinod Benis
Ravi Rodney D'Souza	Violet Benis
Reena Monteiro	

NARAVI : ST ANTONY'S CHURCH CHOIR

Rev Fr Stany Rodrigues - Director
 Sanjay Miranda - Organist
 Pius Alfi Fernandes - Instrumentalist

Singers

Aloysius Patrao	Patrick Baretto
Anita Rodrigues	Paul Dias
Carmen Merlyn	Peter D'Silva
Denis Pereira	Pius D'Souza
Diana D'Souza	Pramila Fernandes
Dolphy Pinto	Prashantala D'Souza
Henry Moraes	Raymond Torres
Irene D'Souza	Reena D'Souza
Jacinta Fernandes	Ronald D'Souza
John Rodrigues	Ronald Fernandes
Jyothi Vanita Dias	Rosa Rego
Kavita Rodrigues	Shaila Albuquerque
Lenny Sequeira	Shobha Albuquerque
Marceline Lewis	Sylvia Sequeira
Molly Rego	

PUTTUR : MAI DE DEUS CHURCH CHOIR

Rev. Fr Stany B. Lobo - Director
 Cletus Sequeira - Instrumentalist
 Ivan Mascarenhas - Instrumentalist
 Clement Sequeira - Instrumentalist

Singers

Aroze Madtha	Harold D'Souza
Baptist Tauro	Karon D'Lima
Carol Furtado	Rony Tauro
Caroline D'Lima	Roshan Sequeira
Caroline D'Souza	Sunitha D'Souza
Emiliana D'Souza	Sunitha Sequeira

UDYAVAR : ST. CECILY'S CHOIR

Rev. Fr Richard Coelho	- Director
John D'Souza (Johnny Maria Bhoomi)	- Choirmaster and Organist
Maria Pereira	- Instrumentalist (Organ)
Joe Correa	- Instrumentalist (Guitar)
Melwyn Monteiro	- Instrumentalist (Drums)

Singers

Anne D'Souza	Norbert Pereira
Asha Machado	Preetha Machado
Benny Lewis	Preethi Noronha
Colin Soares	Rashmi
Hilary Correa	Reena
Irene D'Souza	Reshma Mendonca
Jeevan Misquith	Rochelle Soares
Jennifer D'Silva	Sandeep Rodrigues
Jessie Pinto	Shailesh Pinto
Lovella Danti	Sr. Lenny
Neetha Noronha	Tina Fernades
Nirmala Pereira	Valerian Fernandes

ULLAL-PANIR : OUR LADY OF MERCY CHURCH CHOIR

Rev. Fr. Marcel Saldanha	- Director
Asha D'Souza	- President

Singers

Benisha D'Cunha	Philip D'Souza
Franky Cutinho	Prakash D'Souza
Jenith Saldanha	Renita
Juliet	Timothy D'Souza

VALENCIA : ST. VINCENT FERRER CHURCH CHOIR

Rev. Fr Paul Pinto	- Director
M.N.S. (Manny) Pinto	- Violinist & ex-choirmaster
Kavita Pinto	- Organist
Anita Rodrigues	- Violin
Daisy Baretto	- Violin
Baldwin Baretto	- Violin
Simon Rodrigues	- Organist

Singers

Aloysius Patrao	Jessy Baretto
Baldwin Baretto	John Rodrigues
Daisy Baretto	Patrick Baretto
Dolphy Pinto	Shanti Tauro
Flavia Sequeira	Tressy Dias
Gregory Menezes	Wilma Lobo
Gretta D'Souza	Zeena D'Souza
Henry Moraes	

VAMANJOOR CHURCH CHOIR

Fr. Santosh R. D'Souza	- Director
Lynette Carol D'Souza	- Organist

Singers

Charlotte Madtha	Reena Pinto
Gretta Vas	Roshan D'Silva
Jacintha Carlo	Roshan M. Kamath
Johnny Menezes	Sanjay Baretto
Joyline Rodrigues	Savil Mascarenhas
Lavina D'Souza	Seema Shirley D'Souza
Leena Bothello	Sr. Veera
Nishal D'Souza	Vinitha Vas
Prashanth Raj	Vinola Rodrigues
Preema D'Souza	Wilson Menezes
Preetha D'Souza	

CHOIRS OF NORTH KANARA

Kasarakod

St. Joseph's Church

This church has a well organised choir of more than 25 singers. Though it is not polyphonic, they sing in unison under a choir conductor. Their singers are:

Anita Fernandes	Nirmala Fernandes
Annie Fernandes	Nisha Rodrigues
Catherine Fernandes	Prasanna Fernandes
Chrisma Fernandes	Raina Lopes
Felician Rodrigues	Rita Lopes
Francis D'Souza	Savia Rodrigues
Jyothi Fernandes	Sunil Lopes
Josephine D'Souza	Sylvia Rodrigues
Joylene Lopes	Usha Rodrigues
Lalita Lopes	Valerian George Fernandes
Marceline Alvares	Vanita Lopes
Maria Fernandes	William Fernandes
Maria Rodrigues	Wilson Fernandes
Molly Fernandes	

Santa Francis Lopes conducts their choir. He has joined the Capuchin Order and continues his studies in theology.

Other good singers at Kasarkod are:

Annie Fernandes	Maria Nazareth
Fatima Lopes	Mary Felix Fernandes
Felix Peter Fernandes	Mary Fernandes
Gretta Fernandes	Valerian George Fernandes
Joseph Rodrigues	William Fernandes

Joseph Rodrigues also plays the Keyboards

At Upper Kasarkod we have:

Jerry Fernandes	Lavina Fernandes
Jessie Horta	Sylvan Fernandes

Sylvan Fernandes sings for St. Sebastian's Choir.

Honavar

One can find another good choir at the Honavar church which has more than 20 singers. They sing under the baton of Fr. Chrysostom Rodrigues. The singers are:

Albina Fernandes	Nirmala Rodrigues
Alex Fernandes	Peter Fernandes
Anna Lopes	Praveen Fernandes
Bonaventure (Inthru) Lopes	Prescilla Miranda
Celine Fernandes	Rajesh Rodrigues
Constance Horta	Rosario (Ruzai) Lopes
Francisco S. Lopes	Shobha Rodrigues
John M. Lopes	Ullas Lopes
Jude Fernandes	Xavier Rodrigues
Jyothi Fernandes	William Fernandes
Lolita D'Mello	

Note:

Alex Fernandes : also plays the keyboards

Jude Fernandes : also plays the guitar

Francisco Lopez: also a composer - brought out 2 cassettes.

At San Salvadore Church, Honavar we have:

James D'Souza	Patrick Miranda
Jane Rodrigues	Susan Gonsalves
Janet Fernandes	Victoria Rodrigues
John Gonsalves	William D'Souza

Note:

James D'Souza : plays the Violin

John Gonsalves : plays the Violin

Patrick Miranda : plays the Keyboards and Bass

William D'Souza: plays the Drums

Rosalyn Rodrigues was a very good singer of the choir who passed away recently.

A name from the past which people still remember is that of Stanislaus Andrew Gonsalves of Honavar who was a master Violinist and the Band Master of the Police Band.

Gundibala

Here we have the *Dayasagar Gayan Mandali*. It has around 10 good singers and a couple of instrumentalists. Their singers are:

Aradhan Fernandes	Prescilla Lopes
Arati Andrew Fernandes	Rajesh John Rodrigues
Cynthia S. Fernandes	Rohini Fernandes
Hema Lobo	Ronald Fernandes
Irene Fernandes	Sandhya Miranda
Menin Fernandes	Thelma D'Souza.
Patrick Fernandes	

Note:

Menin Fernandes : also plays the Drums

Patrick Fernandes: also plays the Guitar

Thelma D'Souza : plays the keyboards; conducts the choir.

Salvadore Miranda and Roshan Fernandes of Gundibala are good singers and Roshan is a lyricist whose work has been released in a couple of cassettes.

Karwar

At Kajubag, Karwar, we have good singers like
 Asha Chrysostom (*Kitty*) Fernandes nee Roche
 Bonnie from St. Sebastian Waddo
 Janettra Fernandes
 Jennifer Fernandes
 Monica, Khursawada
 Philomena Fernandes
 Priya Fernandes
 Suzie Fernandes

In Kone Parish, Karwar, we have:

Angela (*Anju*) D'Souza
 Annie D'Souza
 Cynthia D'Souza
 Sheetal Furtado
 and others.

Sirsi

In Sirsi the St. Anthony's Church Choir is a well organised one which has a bunch of good singers and musicians. They have made a name for themselves by winning singing competitions in the Karwar diocese. Their members are:

Agnel Fernandes	: Leader, plays the Keyboards and Guitar)
Bony Almeida	: plays the Congo Drums
Francis Rodrigues	: plays the Violin
George Lopes	: plays the Drums
Kiran Dias	: plays the Bass

Four members of this choir are Bethany nuns:

Sr Ivilla	Sr Lucianai (organist)
Sr Judith Ann	Sr Thelma

The other members are:

Anita Lopes	Lena Fernandes
Anthony B. Noronha	Peter D'Souza
Celine Fernandes	Roshni Fernandes
Connie Vaz	Rosie Fernandes
Flavia Rodrigues	Sarita Noronha
Ginni Noronha	Savita Mascarenhas
Ida Fernandes	Sunita Machado
Keerti Dias	Valencia Fernandes
Kiran Fernandes	

The senior batch of renowned singers of Sirsi are:

Anastelle Fernandes	Marcelino Machado
Flora Machado	Shaba Machado
Juliana Dias	Shanti Vas

People still remember Salvadore Fernandes (*Salu Mestri*) who was a distinguished violinist and choirmaster of Sirsi under Goa diocese.

Samsi

The choir at Samsi has Simon Noronha as the Choirmaster and the singers are:

Devidas Miranda	Raymond Miranda
Emilia Miranda	Roshni Miranda
Leo Noronha	Sebastian Miranda
Mary Miranda	Sunita Miranda
Nandan Miranda	

Note:

Devidas Miranda : plays the Keyboards
Nandan Miranda : plays the Congo Drums

Yellapur

Yellapur is another parish which has a well organised choir under the leadership of Fr. Raymond Fernandes. They too have won music competitions at the diocesan level. Their group consists of:

Derrick D'Souza (Conga Drums)
Menin Rosario (Conga Drums)
Nelson Alfonso (Rhythm Pad)
Peter Fernandes (Guitar)
Robell Rosario (Keyboards)
Sr. Theresina Mendonca (Tabla)
Sr. Maria Pegado F.C.

Asha D'Souza	Johnny Alfonso
Bastina Gomes	Milla Azvedo
Christine Miranda	Philomena Furtado
Elisa Gomes	Shobha D'Costa
Hilda Rosario	Surekha Mingel Siddi.

At Kirwatti, Yellapur, we have Fr. Sebastian Fernandes with his bunch of singers who are:

Elisa Siddi	Stella Fernandes
Shwetha Peter	Wilson Fernandes

Other singers and musicians of North Kanara include:

- | | |
|-----------------------------------|--|
| Assis Fernandes, Halga | - has brought out a cassette
<i>Rozarichem Cont</i> |
| Augustine Noronha (Babush) | |
| Bonnie Dias, Halga | |
| Cajetan Francis Coelho | |
| Cynthia Coutinho | |
| Dr. Anthony Alvares | - Kone Karwar |
| Fr Anthony Lopes | - has brought out 2 cassettes
<i>Vedi Sorxim</i> and <i>Patlav Tuzo</i> |
| Fr Felix Lobo, Sadashivgad | - has brought out a cassette
named <i>Somiacho Sevak</i> |
| Fr Salvadore Gonsalves | - Mangalwad, Haliyal |
| Fr. Robin Menin Lopes of Kasarkod | - has brought out two cassettes
<i>Tunch Somia</i> and <i>Amchea Bapa</i> . |
| George Fernandes | - Shirvad, Karwar |
| Hubert Fernandes | |
| Ignatius D'Souza | (popular vocalist) |
| Ignatius, Johnny and Joy | - beat group fame |
| Jacksantan Fernandes | (popular vocalist) |
| Joseph of Honavar | |
| Jude Alphonso | |
| Jude Fernandes | |
| Margrave D'Silva | (violinist and music teacher) |
| Minin Fernandes | (guitarist) Kone, Karwar |
| Praneeth Fernandes | |
| Richard Barboza | |
| Richard Barboza | (vocalist/guitarist) |
| Rita D'Costa | |
| Russel Pinto | - Sadashivgad |
| Santan Carvalho | (vocalist) |
| Sebastiana D'Souza | |
| Sebastina Fernandes | - Sadashivgad |
| Steffi Rosario | |
| Tessie Veigas | |
| Wilfred D'Souza | |
| William Rosario, Karwar | |
| Wilson Coutinho | |
| Wilson Faleiro and others. | |

Among the clergy of Karwar Diocese we have more than 35 priests who are good musicians - Rev. Frs. Alwyn Noronha, Jerry Fernandes, Prashanth Lopes, Sylvan Horta and:

Alfie D'Silva	- Binaga
Anacletus D'Mello	- Murdeshwar
Anthony Lopes	- Mallapur
Benjamin D'Souza	- Dandeli
Chrysostom Rodrigues	- Honavar
David Pinto	- Karwar
Faustine Furtado	- Bailur
Felix Lobo	- Shirwad
Gabriel Lopes	- Sirsi
Jerome Baretto	- Sadashivgad
Jerome D'Souza	- Yellapur
Joe D'Souza	- Manki
John Abel D'Souza	- Halga
John Rodrigues	- Yellapur
Lancy Rodrigues	- Kasarkod
Lawrence Fernandes	- Haliyal
Marcel Crasta	- Samsi
Mark Serrao	- Kiruwatti
Natividad Rodrigues	- Upper Kasarkod
Neville Rodrigues	- Mirjan
Nirmal Kumar Miranda	- Samsi
Pascal Rodrigues	- Shirali
Peter Corneiro	- Kumta
Raymond Fernandes	- Yellapur
Richard Rodrigues	- Teranmakki
Salvadore Gonsalves	- Mangalwad
Salvadore Rodrigues	- Samsi
Simon Tellis	- Kone, Karwar
Stany Crasta	- Kodani and
Sudeep Santan OFM Cap.	- Honavar
Valerian Sequeira	- Shantinagar
Wilson Fernandes	- Ankola

It is hard to forget Sr. Dominica Lopes who is very active in liturgical music.



CHAPTER V-2 : THE GUMTAM TRADITION

Konkani folklore in Kanara is rich and vibrant. It manifests itself in various ways like songs, dance, drama and other forms of art.

The song and dance category can be classified into the age-old and traditional *Gumtam* (tom-toms), *Tonnio* (kolata), *Dori Khell* (rope dance), *Kantigo* (sacred songs), *Manddo*, *Dulpod* (chain songs-medley), *Dekhnni* (visual), *Natalanche Khell* (Christmas dances), *Harikatha* (story-telling, literally 'story of the Lord'), *Yakshagana* (folk-theatre), *Gombeyata* (puppetry), *Kazara Mattvantlim Podam* (songs sung in marriage pandals), *Ovio Vers* (wedding songs), *Dhalo*, *Phugdi*, *Shigmo*, *Zagor*, *Damam*, *Dapp*, and the songs of *Kunnbis*, *Kharvis*, *Siddis* and *Navayats*.

Among these, the *Gumtam* enjoys place of pride in Konkani folk music. In South Kanara, the Catholics and the Kunnbi tribes have mastered the art of *Gumtam*; in North Kanara, *Siddis* are known for *Gumtam* songs.

Konkani folk songs and folklore remain incomplete without the *Gumot* - a percussion instrument made of an earthen pot (clay) open at both sides but covered with the hide of the common Indian monitor (land lizard-*Varanus iguana*) on the upper side. It is also known as *Ghorpad's* skin in the native tongue.

No one can fathom the depth of *Gumtam* songs. They are innumerable and have come down from generation to generation and have established a rich heritage of their own.

Many of our ancestors were skilled *Gumtam* players and singers. The *Gumot* was brought out at every social, religious and cultural function. But gradually, with the onslaught of modernization, the *Gumot* was put in the attic, rarely to be brought down.

There follows a survey of *Gumtam* exponents in Mangalore and other parts of South Kanara.

Mangalore

Although Mangalorean families may have been playing the Gumtam for centuries, names of individual artistes are remembered only over the last 150 years or so. In 19th century Mangalore, one of the pioneering families to specialise in this instrument were the Noronhas of Bondel: specifically Damian Salvador Noronha, who was born in 1862, and his sons Roman, Santan, and Lawrence, who were born in 1896, 1898 and 1903 respectively. A younger son, Charles (1906-68) was a Mangalorean pioneer in the Anglo-Iranian Oil Company, Abadan.

Denis Albuquerque and his son Archie Albuquerque were two well-known names from Bendur. Denis Albuquerque was Assistant Headmaster, St. Aloysius High School and was instrumental in promoting folk-music and Konkani culture. Salvadore Goveas is another enthusiast who used to play with the Albuquerquees.

The family of the present author, which hailed originally from Kawdur, near Gurpur-Kaikamba, were also stalwarts in the Gumtam tradition. It includes his great-grandfather Sebastian Pinto and his brother Paul, Sebastian's son Joseph Pinto, who settled in Bijai, and Joseph's son Cyprian Urban Pinto (father of the present author). C.U. Pinto has of course contributed much more to music than expertise on the Gumtam; for more details, see Chapter III-2 [29] (page 216).

Another major *Gumtam* family were the Pereiras, originally from Kiliye, Nirmarga. Alex Pereira and his son Joachim settled in Bijai. Joachim is still one of the best known Gumtam exponents of the community: for more details, see Chapter III-3 [54] (p 232).

Other *Gumtam* stalwarts of Mangalore, past & present include:

From Bajjodi	Benjamin Menezes and his son Francis (formerly from Kiliye, Neermarga),
Bijai:	John Fernandes
Derebail:	Lawrence Concessao (<i>Lorsu Mest</i>) Angeline (<i>Anju Bai</i>)
Falnir:	Baptist (<i>Batham</i>) and Julian (<i>Jillam</i>) Moras
Naguri:	B.L. D'Costa (<i>Balthu Costa</i>)
Urva:	Mathias Gonsalves (<i>Motiya Gosal</i>)

Kulshekar

Kulshekar, though now an integral part of Mangalore, is so rich in exponents of the *Gumtam*, that it deserves an independent section.

From Cordel (Kulshekar) we have a top performer of yesteryear in Basil D'Souza, the father of Charles D'Souza who happens to be one of the strong pillars of *gumtam* tradition in Mangalore at present. It is heartening to note that even Charles' son Clifford (*Cliffy*) D'Souza has taken to this art-form and thus three generations of the D'Souzas have fostered *gumtam* music in Mangalore.

From Niddel, Kulshekar, the name of Raphael Rego cannot be forgotten. Raphael (b. 1914) is now 89 years old and lives at Niddel House, Kulshekar with his son Thomas Rego. He had a team of 26 *gumtam* players who performed regularly at social functions under his leadership. He still remembers the names of John Albert Rego (his brother), Thomas D'Silva (his maternal uncle), Gregory Menezes (his nephew and a distinguished player of the team); Salvadore D'Souza of Gokarn, Kulshekar; Basil D'Souza, Sebastian D'Souza, Albert Menezes, Joseph Menezes and Bona (Alex) Pereira from Kampa, Kulshekar; Martin Gonsalves, Sebastian Pinto (*Shet*) from Modle, now known as Maroli; Faustin Rego, Gabriel (*Gabru*) Rego, Lawrence Rego (*Lorsu Naik*) and Piad Rego, all from Neeradpe, Kulshekar; Immanuel (*Monna*) Pinto of Niddel; Leo Crasta, Alexander D'Silva (*Alsu Kamath*), Sebastian (*Dhond*) D'Souza, Alphonsus Menezes, Alphonsus Pinto, Bonaventure Pinto, Francis Pinto, Leo Pinto, Lawrence Viegas, Leo Viegas, all from Pidmale, Kulshekar.

The other artistes from Kulshekar are Anthony, Joseph and Leo D'Silva; Bernard D'Souza, brother of Charles D'Souza, Piad and Sala Veigas; Paul, Baptist and Alexander D'Silva of Bantaguri, Niddel; Sebastian Pinto and his son Mark of Gokarn, Niddel; Jacob Castelino and Sebastian (*Babi*) D'Cunha of Melthota (Kulshekar); Sebastian (*Shabi*) Pinto and his family along with Salvadore Rego and his family from Sanaguri.

Beyond Kulshekar (Kudupu, Kiliye, Kawdur)

Kudupu

In Kudupu Panjarel we have Monthu Marian D'Silva (*Monna Kamath*) who is the father of George, Diego, Joseph, Michael (*Babli*), John, Victor and Alphonse D'Silva who are known as the renowned Silva brothers in *gumtam* folk-music circles. Other famed players from Panjarel were Sebastian (*Babi*), Sebastian (*Bastanv*) and Bernard Fernandes. From Gundiye-Kudupu, we have Hilary Gauns and Sebastian Gauns (Gomes?). From Pilikumeri, Kudupu we have a distinguished performer in Santan Lobo. His sons Sebastian and Albert Lobo are also following in the footsteps of their father. From Yerumudi Kudupu, we have Joachim D'Silva of the famous D'Silva clan. Another father and son combination from Kudupu was Gregory Monteiro Pai (*Girgol Poi*) and his son Albert Monteiro Pai (*Abut Poi*) who are remembered for their talent even today.

Kiliye

From Kiliye (Neermarga) we hear the names of Albert D'Souza, Albert Menezes, Gregory Pereira and Lawrence Vas. Along with them, the D'Souza brothers Sebastian, Marian, Rosario and John were skilled players. Michael D'Souza, son of Marian D'Souza had excelled as a player. Another noted name from Neermarga is that of David Pereira who is the cousin of Alex Pereira of Nodu, Bijai.

Kawdur

Ignatius D'Cunha of Kawdur (Kaikamba, Gurpur) and the Regos - Francis and Martin of Bajpe are the noted performers of that area.

We now move to Guntam exponents from other areas of South Kanara

Bantwal area

Here we have Babu and Monna Vas of Molebav, Farla, Belchor Rodrigues of Menad House, Kadabettu, Sebastian Pais of Kayergundi House, Moodanadugodu village, and Salvadore Sequeira of Alampori House, Vogga, all of whom are very good *guntam* players.

From Mudaikodi Belloor, near Modankap Bantwal, we have the Pereiras - Ignatius Pereira and his sons Patrick, Domingo, Daniel, Hilary (who is now a Jesuit) and Paul - who made a name in this art form. Ignatius Pereira was a very well-known and top performer of *guntam*.

Sebastian Fernandes (*Shabi Shet*) and Anthony Pinto are distinguished names from Iraje, Modankap, Bantwal.

Bantwal-Belthangady road

The prominent names from Bangerakatte, Madanthyar are those of the Shera family having all the cousins Baptist, Benjamin Camil, Leo, Liguory, Louis and Rosario Shera as very talented *guntam* players. Benjamin now lives with his daughter Letitia Patrao at Neeradpe, Kulshekar.

Belthangady area

From Belthangady, there is a celebrated six-member team from Bardodi, Melanthadottu ward consisting of Gregory D'Souza, Santan D'Souza, Maurice Monis, Santan Monis, Camil Pinto and Baptist Veigas.

From Badyar, north of Belthangady, Louis Crasta, Santan and Simon Sequeira, and Attus & Jacob Viegas, have all made their mark as distinguished *guntam* players.

North of Badyar, from Arva, the Fernandes brothers Anthony and Rosario are skilled *guntam* players. Another renowned name from Arva is that of Camil Pereira.

John, Pius and Valerian Crasta of Nalkur, Arva are the well-known Crasta brothers who have kept this art-form alive in their village.

Fajir / Ammembal

In this area, we have Bonaventure (*Inthru*) Noronha of Fajir, who was a school teacher, Antony D'Souza and his son John Baptist D'Souza of Ammembal. John Baptist D'Souza was in Bombay for 40 years and then settled down in Kadri, Mangalore. After his retirement, he was very active in playing *gumtam*. He used to play with Charles D'Souza of Kulshekar

Alexander & David Rodrigues (*Alsu & Daveed Padval*) from Kudante village, Augustine D'Souza, Salvadore D'Souza, Antony Padval and Basil Padval from Chelur (Kopla) Ammembal.

Salvadore (*Dhond*) D'Souza, Baptist D'Souza & 'Puttulo' D'Souza from Kopla Thota, Ammembal are all renowned *gumtam* players.

Other popular names from Ammembal are those of Paul Padval (Rodrigues), his son David Padval and grandsons Saturnine and William Padval. Paul Padval's brother Salvadore Padval and his sons Martin, Camil and Louis are very good players from Kampadakodi, Ammembal. Another distinguished name from Sajipa, Ammembal is that of Louis D'Souza.

Miyar

At Miyar, near Karkal, the *gumtam* tradition was maintained by David Correa, Albert D'Souza, David D'Souza, Louis D'Souza, Paul D'Souza, Isidore Pereira, Alphonsus Vas and Louis Vas. They have passed on their baton to Abraham D'Souza, John D'Souza, Marcel D'Souza and Bonaventure (*Intru*) Tauro who are now the strong pillars of this folk-art.

Moodbidri

From Hospet near Moodbidri, we hear the names of Antony D'Souza and Marcel Mendonca.

People in and around Taccode, near Moodbidri still remember with great pride the names of Alphonsus Crasta and Babin Crasta, Lawrence Crasta (nick-named *Chinga* Crasta), Sebastian Crasta, Xavier *Dhond*, Benjamin Lobo, Augustine Nazareth and *Comblo* Pinto, who were *gumtam* stalwarts.

Naravi & Nellikar

Naravi and Nellikar are neighbouring villages on the road from Karkal to Belthangady, situated near the Chickmagalur border. Despite being neighbouring villages, Naravi is in Belthangady Taluk, whereas Nellikar is in Karkal Taluk.

A family playing and practising the *gumtam* tradition for three generations in Naravi is that of Xavier Rodrigues, his son Matthias Rodrigues and his grandsons Augustine, Benjamin, David and Salvadore. Benjamin and David were very well-known *gumtam* players. Salvadore (*Salam*) now lives at Mallengiri, Naravi, and, even as a ripe octogenarian, is happy to perform *gumtam* songs. Another prominent name from Hambada, Naravi is that of Belchor Fernandes.

At Mantradi, Naravi, we have the D'Silva brothers Baptist, Rosario and Sebastian. The next generation of the D'Silvas has Ignatius, son of Rosario, who plays with Casimir D'Silva.

From Nandila, Naravi, the father and son combination of Louis and Paul Fernandes has established itself.

John D'Souza, Sebastian D'Souza and John Pereira, of Mantradi, are the trio who are well-known for their performances in and around Naravi.

Other popular names from Naravi and nearby Shirtady are those of Ignatius Cutinha and Alphonso (*Aplu*) Dias.

The saintly and daring missionary of Naravi, Rev. Fr Faustine Corti S.J., had fostered the rich talents of the local converts of his time. One among them was Kookra who passed on his legacy of playing the Dhol (*Dollu*) to his son Daniel. Both of them attained fame in playing this folk instrument. Later, Appu (maternal uncle of Daniel) along with Paul Pereira (son-in-law of Daniel) and his sons Bonaventure (*Intru*) and Louis Pereira made a very fine team and were invited to play for almost every social function.

From Nellikar, the two outstanding families in *gumtam* tradition are Rodrigues and Tauro. Gregory and Francis Tauro, popularly known as *Girgol* and *Porask*, along with Aveline (*Avlu*), Monthu and Sebastian (*Bostu*) Rodrigues have achieved fame as top class players.

Omzoor

From Omzoor we have Salvadore D'Souza of Pakkalapade and Pademar Lobo near the church, Louis and Marcel D'Souza of Kodman, Alex Saldanha of Merlapadav, Sebastian D'Souza of Poyyabail. Rosario D'Souza, Cajetan (*Kaitan*) Shet and Sebastian (*Battu*) Shet of Tevu ward were expert players. Thomas D'Silva and his son Piad of Meramajal cannot be forgotten. Another well-known name was that of William Rasquinha who had by then settled down in Bendur.

From Badur, Omzoor, Jacob Lobo and his son Sebastian Lobo, Liguory Lobo and Isaac Pereira still play the *gumtam* for social functions.

Some other distinguished players from Omzoor, who are still remembered by the people are Albert Lasrado, Marcel Lasrado, Joseph Lobo, Jacob Misquith, John Padval, Casimir Pereira, Jacob Pereira, Xavier Pereira, John Saldanha, Thomas Saldanha and Peter Vas.

Pezar

Moving to Pezar (Kalavar) we have a renowned name in Francis D'Souza, who is the father of Abraham D'Souza - a noted Konkani writer who writes under the pen name of *Aba London*. Others include Xavier Cutinha and Casimir D'Souza. The Kuttettur ward of Pezar, was reverbrating with the beat of Charles D'Souza, Jacob D'Souza and Marcel Fernandes, who have left a rich legacy and have trained Basil D'Souza, John Fernandes and Albert Rodrigues, who have now made a name in this field.

Puttur area

Here we have Monna Mascarenhas of Battadar, Alexander (*Alsu*) D'Souza and his sons Joseph, Valerian and Charles of Yelmudi, Darbe; Alex and Sylvester Mascarenhas of Hebbarbail. Among these, Sylvester Mascarenhas is the best known exponent of this art.

Venur

From Venur, Jacob Mendonca and Babli Masarenhas, both of Permuda, were top performers. The Moras family from Paddandadka, Venur, has made a name, having Albert, Marian, Monthu and Jeremias Moras who have kept up the *guntam* tradition very well. Monthu Moras has now moved to Hospet (Hosabettu via Moodbidri) and still continues playing and teaching the young.

The *guntam* players from Venur area are found among the Paddandadka Moras Family, Karimanel Lobo Family, Permuda Mendonca Family and Permuda Cordeiro Family.

Peter Lobo and his son Thomas Lobo are the two good performers in the Karimanel Family.

Jacob Mendonca and his sons Manuel and Maurice Mendonca are the well-known players in the Permuda Mendonca Family.

Benjamin Cordeiro and his son Monthu, along with Francis Cordeiro, brother of Benjamin, are the famous trio in the Permuda Cordeiro Family.

Other areas

Other noted performers include:

From Ammunje: The Cutinha brothers Francis & Santhan;
also Sebastian Baptist Cutinha

Kateel: Benjamin Lobo of Kateel

Kodman: Marcel D'Souza

Kuppepadau: Sebastian Pinto & Domingo Rozario

Mogarnad: Paul Mascarenhas

Mudubelle: Lazarus (*Ladru*) of Mudubelle

Paladka: Sebastian (*Babi*) Rodrigues of Paladka

Perumai: Pascal Lobo, John & Sebastian D'Souza

Siddakatte: Michael Moras from Siddakatte

Vittal: Sebastian (*Babi*) Sequeir

Families who have fostered the *guntam* tradition include:

From Amtadi: D'Souzas

Bantwal: Noronhas

Kawdur: Rodrigues and Pintos

Thudambil: Monteiros

Kemmankudru: Menezeses

Yekkar (near Katil): Pintos of Yekkar

Many of these accomplished artistes are of yesteryear and are no more with us to guide the present generation. However, people like Victor Santhumayor and party of Hospet near Moodbidri, *Babli*; and John D'Silva of Kudupu; Charles D'Souza along with his son Clifford D'Souza, Lazarus D'Souza and party of Moodubelle; Joachim Pereira of Bijai with his sons Joel and Noel and his team consisting of Sebastian Baptist, Stany D'Mello and Felix Sequeira; and some others at Bantwal, Belthangady, Borimar, Taccode and Venur, hold the credit for keeping the *gumtam* tradition and Konkani folk music alive in the district of South Kanara.

Among these versatile players, Joachim Pereira of Bijai Mangalore is the uncrowned king of *gumtam*. He has to his credit the Konkani Sahitya Academy Folklore Award (1998) for his relentless work in preserving our cultural heritage.

Similarly Charles D'Souza of Kulshekar, Mangalore deserves a special mention for his rich contribution to this folk-art. He is often invited to perform with his team at various prestigious events. His well-organized team consists of Clifford D'Souza (his son), Valerian D'Souza (his nephew), Henry Robert D'Souza, Michael Braggs, Bertram Lobo, Rajesh Lobo, Mark Pinto, Isaac Pereira and Sebastian Pereira.

If these are well known among the Catholics, there are quite a few among the Kunnbis, Kharvis and Siddis in Kanara who not only practise but perform without fail at their festivals and at all other cultural shows.

North Kanara

North Kanara has a parallel to the South Kanara *gumtam*. They call it *Gumte Phang* which is popular among the Konkani people. Some of the *Gumte Phang* artistes from Ankola are :

Govinda Narayana Mahale (leader)	- Badageri, Ankola
Aruna Ram Mahale	- Badageri
Bhagyavan K. Mahale	- Badageri
Murali Laxman Mahale	- Badageri
Umesha M. Mahale	- Shiroor, Ankola
Ganesh Sadanand Nagvekar	- Hanumatta
Madhukar (<i>Babuli</i>) Nagvekar	- Hanumatta
Shailu Digambara Nagvekar	- Hanumatta
Vivekananda Digambara Nagvekar	- Hanumatta
Gopala Shridhar Vajantri	- Vajantriwada
Venkatadasa M. Kamath	- Ankola

This group is led by Govinda Narayana Mahale and they have given more than a hundred performances of *Gumte Phang* at various places.

Another name in *Gumte Phang* which stands out is that of Vishwanath Achari of Yellapur who is very well known for his performances.

Here are the names of some folklore enthusiasts from North Kanara who were instrumental in compiling a book on *Hovio* published by Sneha Publications, Sirsi. The book contains a collection of over 1,000 *Hovio* contributed by:

Dr. Jyotsna Kamath
 Vinaya Vinod Kamath
 Geetabai Mohan Pandit, Ankola
 Jayashree Nayak of Ekkambi
 Sitabai Ramachandra Bhat of Chikkankod, Honavar
 Shobha K. Mahale of Talagod, Honavar
 Sudha Hanumanta Shanbhag, Kumta
 Vishnu G. Kamath, Kirvatti, Yellapur
 Yamuna Panduranga Pai of Kundapura, Udupi district.

The other contributors, all from Sirsi, are:

Kunda Ashok
 Geetha Harihar Balkur
 Prabha Baloor
 Rukmini Krishna Bhat
 Rachael Joseph (Juze) Britto
 Kelwentin Fernandes
 Latha M. Kamath
 Vandana Pramod Kamath
 Mala V. Nayak
 Jayashree Ramu Kini
 Sheela Mohan Nayak
 Asha Arun Pai
 Bhavani Vittal Pai
 Shanthabai Vaman Pai
 K. Anandu Shanbhag
 Sneha Shanbhag
 Radhabai Vaikuntarao Sonde
 Vijayalakshmi Subbarao

A similar publication, containing folk songs and verses, and entitled *Oviyo Ani Vers*, was published by The Konkani Institute, St Aloysius College. It was edited by Professor Alban Castelino.

Another successful experiment in Konkani folklore was the adapted version of *Harikatha* and *Yakshagana* forms of South Kanara and Udupi which form the crux of Tulu and Kannada cultural heritage of these districts. It was in 1969 that a *Christa Katha* and a *Yakshagana* named *Yesu Christara Atma Balidana* was written and performed successfully. The script was by Padmanabha Acharya and the *Bhagavatike* (singing) was done by Dulcine Sequeira and party of Cordel, Kulshekar. It was very popular with the masses and was often revived. It was one of the first experiments of its kind, in the District and even the State, thus widening the horizons of our Konkani folklore.



CHAPTER V-3 : BRASS BANDS

Though the brass band has a western origin, it has become part and parcel of Konkani culture. Today, one cannot imagine a cultural function sans brass instruments or the whole band itself.

The brass band came to India with the alien rule. The Portuguese, the Dutch, the French and then the English not only brought it along with them for military and government use, but were also instrumental in teaching this art to the Indians. The roots of the brass band among the Konkanis of Kanara can be traced back to the early 19th century. In the early years, brass bands featured mainly at government functions. But, from the last quarter of the 19th century, these bands began playing an integral role in religious, cultural and social functions as well.

Many Goans too were responsible for teaching and training the local Mangaloreans in the brass band. Three names that come to mind are Bandmaster Colaco, J.C. Pereira and Anthony Costa.

One can trace the zealous efforts of the Jesuit missionaries in teaching brass instruments in Mangalore. They were also successful in establishing the celebrated 'Jeppu Band' which was a full-fledged 60-piece outfit along with the Loyola Scout Band which later came to be known as the St. Aloysius College Band. Although the former is now wound up, the latter still continues. Though disbanded for a few years in the 1970's it was revived during the centenary of the College in 1980 and is currently conducted by Rev.Fr A.S. Rodrigues S.J.

This once-famous St. Joseph's Asylum Band, popularly known as the 'Jeppu Band' had a variety of woodwind, brass and percussion instruments. At any public function organised in and around Mangalore, particularly by Catholics, be it a social gathering, a wedding or a funeral, the Jeppu Band could be seen performing with all its majesty and splendour.

Available records show that the band was started by Fr. Augustus Diamanti S.J. in the year 1903 and directed by him till his death in 1919. Most of the 50 odd players of the band, trained by Fr Diamanti, were from the St. Joseph's Asylum. He also trained some of the orphan boys and girls in the Gregorian Chant and in singing Latin hymns. It is said that many music-lovers, even from distant places, frequented St. Joseph's Church, Jeppu, solely for the pleasure of listening to this choir.

After the demise of Fr Diamanti, Fr E. Bellini S.J. took over as the Conductor. Later directors include Fr B.M. Ranzani S.J. and Br. Joseph Sampson S.J. Following Independence in 1947, the bands was initially placed in the hands of Fr J. Pazi. Finally, Fr Walter Albuquerque S.J. took over and remained in charge till the band was wound up. After its closure some of the members of the band, voluntarily served as instructors to some amateur bands.

Some of the band players who took a keen interest in building up this band were Celestine Alfred, Henry Antony, Fabian Aranha, Peter Basto, Wilfred Barocas, David Borges, Basil Canados, Benjamin Careira, Edwin Careira, Camillo Charles, John D'Souza, Simon D'Souza, Santino Flores, Placid Fonseca, Joseph Gratian, Joseph Herman, Joseph Hurley, Jerome Lobo, Louis Lopes, Amando Netto, Jerome Ornello, Albert Penha, Marcel Penha, Francis Samson, John Samson and Valerian Sanctos. Owing to the zealous efforts of these men, the Jeppu band became a name to reckon with among all the brass bands of that time.

Music-lovers still retain nostalgic memories of this band, particularly the way it performed at funerals. When the Jeppu Band was asked to play, it always came to the funeral house almost an hour before the funeral cortege was due to leave. During that hour, it would play soft, reverential music which enhanced the solemnity and gravity of the occasion. During the procession to the Church and cemetery, it would continue with its performance, playing in particular, the classical 'Funeral March' which compelled those present at the funeral, and passers by on the road, to remain in absolute silence, awe-struck by the solemn music.

The Jeppu Band can be aptly described in the words of the song *Alexander's Ragtime Band* - "It was the best band in the land!" (Austin V.J. Fernandes : article in *Mangalore*, June 2000).

In South Kanara and Udupi districts there are many brass bands which can be listed as follows:

The first Brass Band of South Kanara was started around 1880 by *Bol Zuvann* (John) of Milagres, Mangalore; it was a very famous band of its time. The prefix *Bol* in his name is probably a corruption of *Baall* meaning child which was in vogue in those days. Prior to the establishment of this band, the music for a typical Mangalorean Catholic wedding was provided by one or two blowing instruments and was known as *Vazop* meaning playing or blowing.

Then came the other top bands like Lawrence D'Souza's Band (*Lorsam's Band*) - Bijai, established in 1906, followed by other bands whose leaders and bandmasters included:

Mangalore proper

Bijai:	Isidore Rego and Mark D'Souza
Bondel:	Anthony D'Sa (Rock-n-Roll Band)
Cascia:	Ignatius D'Souza (St. Rita's Band)
Derebail:	Denis Lobo and Joseph Tauro (Jason Band)
Falnir:	Paul and his son Edwin
Hampankatta:	Francis 'Fokam'
Kankanady:	Lawrence
Kulshekar:	Thomas
Marakada:	Anthony and Lawrence

Other areas

Agrar, Bantwal:	Jacob and Henry Carlo (father & son)
Bajpe:	Albert D'Souza (Rose Band)
Brahmavar:	Naveen (Naveen's Band)
Byndoor:	Valerian Furtado (St. Antony's Band)
Katapadi:	Clifford and Wilfred
Chokkabettu, Krishnapur:	Robert D'Souza
Koni, Kundapura:	Mark of Koni
Loreto, Bantwal:	Maurice Fernandes
	Anthony Anthonam
Mermajal, Omzoor:	Pascal and his friends
Udyavar:	George Pinto

Adolph Lobo (trumpet) and Michael D'Souza (clarinet), both of Bendur, Mangalore, were training the school children of Mangalore city inculcating the love of brass band in them at a tender age. Sadly, Michael passed away on November 26, 2000.

Other brass band musicians of repute who are no more with us today are:

Anthony D'Sa of Rock-n-Roll Band Marakada

Edwin, Michael and Gilbert D'Souza of Bijai,

who used to play the cornet and clarinet

Mark and James D'Souza of Mark D'Souza Band Bijai (cornet)

Paul D'Souza of Kudumbihithlu (clarinet and euphonium)

Jerome D'Souza (cymbals)

Joseph D'Souza (cornet)

Lawrence, Santhan and Salvadore D'Souza (cornet)

Alphonso Fernandes and Basil (baritone)

David Fernandes (clarinet and cornet)

James Fernandes (bass drum)

Robert Fernandes (cymbals)

Henry Menezes (cymbals)

John Pereira (cornet)

Rosario Quadros (euphonium)

George Rodrigues (clarinet)

Frederick Sequeira (bass drum).

Jerome (*Jemma*) of Bijai.

Lawrence (trombone)

Manuel (cornet)

Pascal (clarinet)

Sebastian (cornet)

Sylvester (clarinet)

Valace (cornet)

Cyril and Jerry (cymbals and rhythm)

Nelson, Marian and Thomas (side drum)

Peter, Frederick, Louis, Antony, Salvadore & Lawrence Lobo (bass)

At present there are still a lot of brass bands in Kanara. Some of the current band owners and leaders are:

Barebail:	Robin D'Souza (Jason Brass Band)
Cascia:	Ignatius D'souza (St. Rita's Band)
Bajpe:	Albert D'Souza (Rose Band)
Udyavar:	George and James Pinto (Rose Band)
Bantwal:	Daniel Pinto (Pinto Musical Brass Band)
Hospet:	John of Konnepadav
Katipalla:	Anil D'Souza
Konaje:	Paul D'Souza of Majalkodi
Kundapur:	Philip, Xavier & Henry (St. Philip Neri Band)

Here below is a compilation of the various brass bands and band players in South Kanara and Udupi. Each section may also include the names of some of the prominent bandsmen of yesteryear.

Agrar, Bantwal

From Agrar Bantwal, the prominent brass band artistes of yesteryear were Marcel Vas, Simon Carlo, Peter Carlo and Thomas Carlo. Today we have Charles Vas, Henry Carlo, Richard Carlo, Victor Rodrigues, Gabriel Lobo and Richard Franco continuing their tradition.

Allipade

In Navoor, Allipade, the Pais Band with Daniel Pais as the leader has Henry Carlo, William Pinto and Oswald Sequeira playing the trumpet, Richard Franco playing the cornet, Richard Carlo and Gabriel Lobo playing the euphonium, Richard D'Cunha playing the side-drum, Edwin Sequeira the bass-drum and Lancy, Robert and William Pinto playing the rhythm section.

Another brass band in Allipade is the Pinto Band with Daniel Pinto as the leader who plays the trumpet. The other players are Neville Pinto, William Pinto, Alwyn Tauro and Jossy Tauro who play the trumpet; Cyril Moras plays the euphonium, Walter Pinto the side-drum, Harry Pais the bass-drum and Lancy Carlo plays the cymbals.

Badyar

Ambrose Serrao of Tenkakaranduru, Badyar is a famous brass band artiste with a track record of 50 years. He taught and prepared bandsmen at places like Venur, Naravi, Allipade and Madanthyar. He still continues playing the trumpet and takes a lot of interest in teaching this fine art to the youngsters.

The ten piece Musical Blue Band of Badyar is led by Ambrose Serrao who plays the trumpet. He is ably assisted by his sons Arun, Alwyn and Vincent Serrao who play the trumpet, bass-drum and the euphonium respectively. Joseph and Jossy Pais play the trumpet, Navin D'Souza the cymbals, Roshan D'Souza the side-drum, and Prem Monis and Ivan Pinto manage the rhythm section. Joseph, Mark and Elias from Naravi play with him on invitation.

In the 1980's, Kalyaradda Band Set at Badyar had made waves with Manuel Veigas as its leader who played the clarinet. It was an 'All Viegas' band with Jacob Viegas (Cornet), Arthur Veigas (Cornet), Alphonsus Viegas (Trumpet), Leo Viegas (Side-drum), Sylvester Viegas (Bass-drum) and Alex Viegas (Cymbals) playing and catering to the musical needs of the people in and around Badyar.

Bajpe

The Rose Band of Bajpe, a ten-piece brass band, was established by Joseph D'Souza in the 1920's. Now it is run and managed by his son Albert D'Souza who started playing for the band at a young age of 20. He continues playing the trumpet and the clarinet. He is ably assisted by Clifford Aranha and Melwin D'Souza on the trumpet and Vincent Vas on the euphonium. The rhythm section is managed by Anil D'Souza, Denis D'Souza, Philip D'Souza, Cyprian Noronha, John Noronha and Oswald Vas.

Farla, Bantwal

The Lobo Brass Band at Farla, Bantwal, has Ashok Lobo as its leader; he is a specialist on the trumpet. Other players are Joachim D'Souza, Ronald Perumai and Anil D'Cruz.

Hospet

Fredrick Tellis of Hospet, near Moodbidri is another good trumpeter and clarinet player and also the owner of a nine piece band known as the Sound of Music Brass Band. He is ably assisted by Maurice Pinto on the euphonium, Pascal Pinto and Cyril Sequeira on the trumpet, Cyprian D'Souza on the clarinet, John D'Cunha on the side drum, Manoj D'Cunha on the bass drum and Navin and Pravin play the cymbals, maracas and manage the rhythm section.

Gloria Band Set is another band at Hospet which has Victor Sequeira as its leader.

Omzoor

At Omzoor, we have the Holy Family Brass Band, consisting of Stany D'Souza, Valerian Lobo and Harold Sequeira who play the trumpet, Raymond D'Souza who plays the euphonium, Lancy Lobo the side-drum, Baptist Lobo the bass-drum, with Thomas Lobo playing the cymbals.

Loreto, Bantwal

The Band at Loreto, Bantwal is the Sound of Music Band. Anthony Menezes is the leader who also plays the trumpet. Other trumpeters are Henry Carlo, Peter Carlo, Joachim D'Souza, Rony Fonseca and William Pinto. David Carlo and Paul Lobo play the euphonium. Richard Frank plays the cornet. Lancy Carlo, Anil D'Cruz and Henry D'Cruz manage the rhythm section. It was Jacob Carlo, Simon Carlo and Maurice Fernandes of Agatimar, Loreto who were the three versatile players of yesteryear and the guiding force of this band.

Anthony Menezes also runs another brass band with the same artistes who play in turns as required. He has named the band as Christi Musical Brass Band.

The Fernandes Musical Brass Band of Agatimar, Loreto, established in 1995 is managed by Paul Fernandes as its leader who also plays the trumpet. The other two trumpeters of this band are Rony Crasta and Denis Lobo. Richard Crasta, Joachim D'Souza and Paul Lobo play the cornet and euphonium. The rhythm section is managed by Cyprian Crasta, Ivan Fernandes and Melwin Serrao.

Naravi

Mark D'Silva, the leader of St. Antony's Church Band, Naravi, is also a good trumpeter. He has now delegated this responsibility to Elias D'Souza who directs the band and plays the clarinet. Other players of this band are Ashok Fernandes (who plays the trumpet), Prakash D'Cunha, Gregory Miranda and Joseph Pais. Mark now plays the euphonium, Edwin D'Souza plays the bass drum, Arun Pais the side drum, Arun D'Silva the cymbals and Robert D'Cunha the maraccas.

Other renowned bandsmen from Naravi are Anthony D'Souza, Ronald D'Souza, John Fernandes and Alex Pereira (trumpeters), Melwyn Pais (bass drum) and Stany D'Souza (euphonium). Gregory Monteiro, Prakash Monteiro, Alphonsus and Mark have now joined the band and are playing regularly.

In Naravi, the legendary bandsmen of Fr Corti's time whom people still remember to date are Kantu Belchara (a neo-convert), Lawrence (*Lorso*) D'Souza and Sebastian (*Bastantv*) D'Souza.

Siddakatte

St. Patrick's Musical Band at Siddakatte is run by George and Rony Crasta.

Taccode

The Sound of Music Band at Taccode was established in 1979 with Gerald Mendes as its leader. He plays the trumpet and the cornet. His team of bandsmen include Cyprian D'Souza and Patrick Tellis on the trumpet, Norbert Menda on the cornet, Maurice Pinto on the euphonium, Felix D'Souza on the side drum, Paul Cutinha on the cymbals and Urban Lobo on the bass drum. Victor D'Souza and Gerald Tauro manage the rhythm section. Cyril D'Souza, Charles, Edwin & William Menda and Pascal Mendes are the other players of this band. Cyril & Felix Cardoza, Peter D'Souza, Gregory Mendes and Victor Pereira have served this band for many years.

Miscellaneous bandsmen

This section features the names of bandsmen who are not attached to any particular band, but lend their services to various bands.

Trumpeteers

Allipade:	Daniel Pais
Attavar:	Vincent D'Souza
Babuguddda, Attavar:	Raymond Rodrigues
Bajpe:	Ronald Kattalsar, Lawrence Tauro
Bondel:	Jerry D'Souza (also trains youngsters)
Derantabettu, Kanyana:	Elias D'Souza (also a band owner)
Derebail:	Joseph Fernandes
Farla, Bantwal:	Ashok Lobo
Gantalkatte, Taccode:	Thomas Nazareth
Garodimajal:	Albert
Jeppinamogaru:	Anil Rony D'Souza
Kolalgiri:	Peter
Koni, Kundapur:	Xavier D'Souza
Krishnapura, Katipalla:	Robert & Ronald D'Souza (father & son)
Majalkodi, Konaje:	Paul D'Souza (also a band owner)
Marakada:	Melwin Pinto
Maravur, Bondel:	Gerald D'Souza
Mogarnad:	Richard D'Cunha
Navur, Bantwal:	Daniel Pinto
Perampally:	Richard & Franky D'Souza (also joint band-leaders)
Petri:	Hilary D'Souza
Vorkady:	Marcel D'Souza, Hilary and Leo Veigas

Drums & Rhythm

Bijai:	Stany D'Souza (side drum)
	Joachim Nazareth (rhythm)
	Patrick Rodrigues (bass & side drum, rhythm)
	Paul Rodrigues (cymbals)
Bajal:	Joseph Fernandes (bass drum)
Bajjodi:	Jossy (side drum)
Bajpe:	Urban D'Souza & Vincent Noronha (rhythm)
Bondel:	Donald Pinto (rhythm)
Derebail:	Prem Jackson Moras (clarinet)
Ishwarakatte, Kinnikambla:	Jerry Rodrigues (bass drum)
Kana, Suratkal:	Sylvester Pereira (bass drum)
Kankanady:	Antony Fernandes (rhythm)
Kinnikambla:	Sachin Sequeira (baritone)
Marakada:	Peter (rhythm)
Mer:majal:	Edwin D'Souza (side drum & bass drum)
	Ronald D'Souza (bass drum) (now in Kulshekar)
Milagres, Mangalore:	Vivian Serrao (euphonium)
Petri:	Roque Fernandes (side drum)
Shediguri:	Henry Fernandes (bass drum)
Vorkady:	Henry D'Souza (side drum)
	Leo Tellis (bass drum)

Brass bands which play Konkani music in South Kanara (other than those already discussed) are Gloria Jyoti Band of Brahmavar, Suares Band of Matpadi, Brahmavar and others found at Puttur, Fajir, Ferar, Taccode, Malpe, Vamanjoor, Surathkal, Vijayadka, Karadi and Vittal.

Brass Bands of North Kanara

In North Kanara brass bands are found at Honavar, Kasarkod, Hadinbal, Bhatkal, Karvar, Kumta, Samsi, Sirsi, Shirali, Ankola, Dandeli and so on.

The Mother Teresa Brass Band of Hadinbal is a 16-piece band which plays for religious and social functions all over North Kanara. They are well organised and play the best of music to the satisfaction of the people. Their team consists of:

- | | |
|----------------------|--------------------------------------|
| 1. James Lopes | - Band Master and plays the Clarinet |
| 2. Agnel Lopes | - Trumpet |
| 3. Arun Fernandes | - Trumpet |
| 4. Praveen Fernandes | - Trumpet |
| 5. Manuel Rodrigues | - Trumpet |
| 6. Nicholas Dias | - Trumpet |
| 7. Prakash Dias | - Trombone |
| 8. Anand Fernandes | - Euphonium |
| 9. Patrick Lopes | - Euphonium |
| 10. Marian Miranda | - Euphonium |
| 11. Rajesh Lopes | - Bass Drum |
| 12. Vasant Dias | - Tap Drum |
| 13. Lohit Dias | - Tap Drum |
| 14. Domingo Lopes | - Side Drum |
| 15. Rony Lopes | - Side Drum |
| 16. Mohan Dias | - Maracas |

Another Band of Hadinbal is the Fatima Brass Band. It is a seven piece band consisting of:

- | | |
|----------------------|--------------------------------------|
| 1. Sebastian Lopes | - Band Master and plays the Clarinet |
| 2. Ambrose Lopes | - Trumpet |
| 3. Remed Lopes | - Trumpet |
| 4. Vasant Lopes | - Euphonium |
| 5. Anthony Gonsalves | - Bass Drum |
| 6. Naveen Lopes | - Tap Drum |
| 7. Francis Lopes | - Side Drum. |

The third band from Hadinbal is the St. Francis Assisi Brass Band which is an eight-piece band. Its players are:

- | | |
|-----------------------------------|-------------------------------------|
| 1. Ignatius (<i>Inas</i>) Lopes | - Band Master and plays the Trumpet |
| 2. Philip Miranda | - Trumpet |
| 3. Anand Lopes | - Trumpet |
| 4. Prakash Lopes | - Trumpet |
| 5. Herrick Pinto | - Bass Drum |
| 6. Lawrence Pinto | - Tap Drum |
| 7. Prakash A. Lopes | - Side Drum |
| 8. Prakash Rodrigues | - Maracas. |

There is another well organised band coming from Tulsikatta, Kumta. This 14 piece band is named St. Anthony Band Kumta. Its players are:

- | | |
|--|-------------------------------------|
| 1. Vincent (<i>Vishent</i>) Santan Rodrigues | - Band Master and plays the Trumpet |
| 2. Joseph (<i>Juze</i>) Santan Rodrigues | - Trumpet |
| 3. Navidad Gonsalves | - Trumpet |
| 4. Santa Fernandes | - Trumpet |
| 5. Albert John Fernandes | - Trumpet |
| 6. Diego (<i>Deog</i>) Francis Fernandes | - Trombone |
| 7. Basil Fernandes | - Saxophone |
| 8. Joseph Francis Fernandes | - Clarinet |
| 9. Asis Santan Rodrigues | - Euphonium |
| 10. William Salvadore Fernandes | - Euphonium |
| 11. Joseph Santa Fernandes | - Bass Drum |
| 12. Francis Rodrigues | - Tap Drum |
| 13. Anthony Rodrigues | - Side Drum |
| 14. Santolin Vincent Rodrigues | - Maracas |

The band at Samsi is called St. Anthony Brass Band.
It is an eight-piece band consisting of:

- | | |
|----------------------------|-------------------------------------|
| 1. Santa Miranda | - Band Master and plays the Trumpet |
| 2. Prakash Lopes | - Trumpet |
| 3. David Fernandes | - Trombone |
| 4. Terence Miranda | - Trombone |
| 5. Ullas Lobo | - Bass Drum |
| 6. Nandan Miranda | - Tap Drum |
| 7. Victor Lobo | - Side Drum |
| 8. Rosario (Ruzar) Miranda | - Maracas. |

There is yet another renowned five piece brass band at Samsi with Bonaventure (*Intru*) Miranda as the Band Master who plays the clarinet. He is ably assisted by Santa Miranda on the trumpet. The rhythm section is managed by Sebastian Miranda who plays the bass drum and the tap drum, Asis Lobo the side drum and John Miranda plays the cymbals and maracas.

The Jeevan Jezu Brass Band of Chitrige, Kumta has six players:
 :

- | | |
|--------------------------------|-------------------------|
| 1. Albert John Fernandes | - Band Master / Trumpet |
| 2. Philip Fernandes | - Clarinet |
| 3. Francis Manuel Fernandes | - Bass Drum |
| 4. Menin Fernandes | - Tap Drum |
| 5. Francis Salvadore Rodrigues | - Side Drum |
| 6. Asis Rodrigues | - Maracas. |

Other good bands of North Kanara are:

At Chandavar, we have the *Rajesh Brass Band* which was earlier known as St. Francis Xavier Band. It has Peter Gonsalves as its bandmaster; he plays the trumpet. Other players include Francis, Diego and David Signavo.

At Honavar, we have Band Master Sebastian D'Souza with his team: Salvadore D'Souza, Cyprian, Salvadore Dias and others.

St. Anthony Band of Mugwa is a ten-piece brass band with Anthony Fernandes as its bandmaster. He plays the trumpet. Simon Lopes plays the clarinet and helps the bandmaster in managing the band.

The Rosary Band of Yellapur has Asis Fernandes as its band master. He plays the trumpet. Manuel Fernandes plays the clarinet. Joeball D'Souza and Anthony D'Souza play the bass drum and the side drum respectively.

Other organized brass bands are the *Lewis Band Set* at Ternamakki (with Anthony Lewis as the bandmaster), *The D'Souza Band* at Murdeshwar, and another brass band at Gersoppa (with Aneclatis Fernandes as its bandmaster).

Brass bands of North Kanara of yesteryear

A prominent Band of Kasarkod, Honavar which people fondly remember is the St. Francis Brass Band with Francis Constance Fernandes as the bandmaster. He was a master trumpeter and a good violinist as well. The other players of his band were:

Francis Lima	- Clarinet
Joseph (<i>Juse</i>) Jurni Fernandes	- Side Drum
Peter Lima	- Trombone
Peter Fernandes	- Bass Drum
Victor Rodrigues	- Cymbals.

Other artistes who are remembered include Santan John Rodrigues from Kumta who played the cornet, trumpeter John Fernandes, clarinet player Monthu Fernandes, cornet player Philip Fernandes and bass drummer Signanu Fernandes.

A historic moment for the brass band players in Mangalore took place when *Mandd Sobhann* organised a brass band concert incorporating almost all the bands in the city. This great event was staged on May 1, 1993 at the Ladies Club Grounds.

In the year 2001, St Joseph's Natak Sangh of Jeppu celebrated its Platinum Jubilee (1926-2001). To mark the occasion, the St Joseph's Natak Sangh Platinum Jubilee Band came into existence under the leadership of Fr Walter D'Mello. He formed a 21-piece brass band with the following players:

Sanid Alphonse	Ryan Lewis
Kevin Baptist	Jerome Lobo
Wilson Baptist	Wilfy Pashao
Rajesh Barboza	Richard Penha
Sandeep D'Silva	Prem Sanctos
Rithesh D'Souza	Merwyn Saldanha
Joy D'Souza	Rilson Saldanha
Raymond D'Souza	Steve Sequeira
Rohan Fonseca	Varun Sequeira
Prakash Fronteiro	Vinay Sequeira
	Wilson Saldanha

** ** *

Out of all these brass bands of the Kanara Region, the author would like to single out the band of Lawrence D'Souza, Bijai, Mangalore, because it is the one and only band which has sustained itself through stress and strain and played relentlessly over three generations, spanning almost a century, while others have faded away with the passage of time.

Lawrence D'Souza is the '*pater familias*' of the professional brass band in Mangalore. Popularly known as *Lorsam*, he was a master bandsman. He had the privilege of learning from the Goans. He got together his friends and family members and this was how the 'Lawrence D'Souza Band' was started. After establishing himself and his band, he handed over his baton to his son 'Eddie'.

Michael Ambrose *alias* Eddie D'Souza learnt the rudiments from his father. When the going got tough, Eddie took to a brief stint of service, working as a watch repairer, later to join his father's band as a full-timer.

In 1931, to mark the 25 years of its formation, the band was renamed 'Silver Jubilee Band' and Eddie, as the bandmaster, took his troupe all over South Kanara and also to far-off places such as Calicut, Cannanore, Beliapatnam and so on in the state of Kerala. He also served as a cornet player in circus companies such as Broadway, Grand Sunlight and Tip Top, touring all over South India, thus gaining experience and expertise which he used in reorganising his troupe. Eddie had the unique distinction of presenting his band at the Diocesan Eucharistic Congress held in Mangalore in 1938. He taught and trained around twelve other bands in and around Mangalore and thus aroused interest in this art in many a young person.

Eddiab, as he was later known, was honoured by the Konkani Bhasha Mandal, Mangalore, and also by 'Mandd Sobhann' at 'Manddo Fest' in 1991. As an octogenarian, *Eddiab* still played the Clarinet under his son's baton. He died on May 19, 1994.

Harry D'Souza, the only son of *Eddiab*, is now at the helm of the family band. Since the 'Silver Jubilee Band' had already celebrated its Golden and Platinum Jubilees, Harry changed its name to 'Harry's Silver Band'. Being a music enthusiast, he has restored his band to its old glory. Harry had served the Police Band of South Kanara for a full decade from 1970 to 1980 and in the meantime attended a refresher course with the Mysore Palace Band in 1976. He has played for Wilfy Rebimbus and other Konkani artistes and performed at various shows such as the 'Sangeetotsav' (1986), Baila show and 'Manddo Fest' (1991) to name a few. He has taken his troupe all over Karnataka playing on various occasions and at functions.

Harry is also a Konkani composer and a good trumpeter. If his Konkani cassette *Geet Sangeet Lahari* projects Harry the composer, other cassettes like Harry's Silver Band (*Manddo* and *Baila*), Harry's Golden Instrumental, project him as a fine trumpeter. He has been bestowed with the title, *Konkan Sangeet Shri*.

Harry now has a full 30-piece brass band along with another four groups of eight players each, ready at the service of the Konkani people. He invites artistes from various local bands and they are only too happy to play with him on any occasion.

Currently Harry's Silver Band has the following players:

Harry D'Souza	-Bandmaster and Trumpeter
Hilary D'Souza	-Trumpet
Jerald D'Souza	-Trumpet
Joseph D'Souza	-Trumpet
Ronald D'Souza	-Trumpet
Melwyn Pinto	-Trumpet
Prakash Sequeira	-Trumpet
Lawrence Tauro	-Trumpet
Joseph Theodore	-Trumpet
Jerard Towers	-Trumpet
Edwin D'Souza	-Baritone
Sylvester Pereira	-Baritone
Raymond Rodrigues	-Baritone
Vivian Serrao	-Baritone, Euphonium, Trombone
Jackson Moras	-Clarinet
Antony D'Sa	-Euphonium
Sachin Sequeira	-Euphonium, Trombone, Circle Bass
Anil D'Souza	-Side Drum
Donald Pinto	-Side Drum
Patrick Rodrigues	-Side Drum
Stany D'Souza	-Side Drum
Roshan D'Souza	-Side Drum and Rhythm
Wilfred D'Souza	-Side Drum and Rhythm
Walter Rego	-Side Drum and Rhythm
Ronald D'Souza	-Bass Drum
Joseph Fernandes	-Bass Drum
Henry Fernandes	-Bass Drum
Joachim Nazareth	-Cymbals and Maracas
Victor Rasdquinha	-Cymbals and Maracas
Paul Rodrigues	-Cymbals and Rhythm

It is a matter of pride to note that Harry's Silver Band was conferred with the title 'Band of the Century' by Kanara Catholic Association (KCA), Bangalore in December 1996.

CHAPTER V-4

MUSIC AND BEAT GROUPS DOWN THE YEARS

From the early 1940's to late 1960's, Mangalore witnessed the orchestra type of bands, known as the 'String Band' or the 'Jazz Band', with a couple of violins, guitars - both Hawaiian and Spanish, the double bass, bombardon/accordion, cornet/trumpet and the 'jazz' (drums)

By the late sixties and early seventies, our city made way for beat music and the 'beat groups', with rock and pop music, emerged powerfully. It transformed the music into Rock-n-Roll, Hard Rock, Disco, Heavy Metal and so on.

Here is a modest attempt to trace the musical development which Kanara (mainly Mangalore) witnessed in the form of organised bands and beat groups, from the 1940's.

The author does not claim that the list is comprehensive.

1940's

1. a) *The Bijai String Band* : C. U. Pinto (1943)
- b) *The Bijai Jazz Band and Party*, Bijai (1945)

1950's

2. *International Music Party* : Paul D'Souza & Party, Bendur.
3. *Baron*, Percy D'Sa, Joseph Hurley, Vincent Lorena, Manny Pinto and Party, Jeppu.
4. **United Yongsters Music Party* (later called *United Youngsters'* : Wilfy Rebimbus & Party, Jeppu
5. *Henry T. D'Souza and Party*, Attavar.
6. *Henry Rodrigues and Party*, Valencia

1960's

7. *Moonlight Music Party* : Osee Sequeira & Party, Bijai (1964)
8. *Evershine Music Party* : Cyril D'Souza and Friends
9. *Machado Sisters* : Alfred Machado and Children
10. *Rils Music Party* : Cyril D'Souza and Party, Attavar.
11. *The Vultures* : Austin Mascarenhas & Party, Valencia.
12. *United Young Stars* : Vally Vas and Party, Bendur
13. *United Young Stars* : Charles D'Mello & Party, Cordel
14. *Garland Music Party* : John Permannur
15. *Premy Melody Makers* : Cyril John Fernandes and Party

1970's

16. *The Jollies* : Franklin Sequeira and Party, Urwa
17. *The Satellites* : Oliver Sequeira and Party, Urwa
18. *Ron* : Lawrence and Party, Cascia
19. : Joachim Pinto and Party, Cascia
20. : Lancy Pinto and Party, Bijai
21. *Thunderbolts* : Gopi and Party
22. *Vultures* : Arthur Mascarenhas and Party, Valencia
23. *All Girls Band* : Bernie Fernandes and Party, Bijai
24. : Apolinaris D'Souza and Party, Valencia
25. *Spine Thrillers* : Robert Viegas and Party, Cascia
26. *Loose connections* : Nicholas and Party, Binaga, North Kanara
27. *Bed Lamps* : Edwin Rodrigues and Party
28. *Generation Gap* : Wilfred Pinto and Party, Kadri
29. **Paradela* : Mick-Max, Gerry D'Mello, Gratian D'Souza,
Bijai (1973-74)
30. *Love Birds* : Thomas Moras and Party, Puttur
31. *Stranglers* : Bernard Fernandes and Party, Bijai.
32. : Reynold (Rennie) and Party
33. *Darkness* : Richie and Friends, Milagres
34. : Conrad Fernandes and Party, Bajpe
35. *Super-Novas* : Robert Viegas and Party, Cascia
36. *Nuclear Orbit* : Bernard Fernandes and Party, Bijai
37. : Oswald D'Souza and Party, Valencia
38. *Sangeetalaya Music Party*
: Fr Walter Albuquerque and Party (1978).

1980's

39. **Rang Tarang* : Eddie Sequeira, Cha Fra D'Costa and Eric Ozario (1980), established primarily as a theatre-cum-musicgroup. later consolidated into a musical group under the leadership of Eric Ozario.
40. *Cosmic Rays* : Pinto Brothers, Bendur
41. *Kwality Beats* : Rony Viegas and Party, Cascia
42. *Sweet Symphony* : Lancy D'Souza and Party, Kadri
43. *Frontline* : M. John Permannur and Party
44. *Madhukiran Orchestra* : Cyril John Fernandes and Party
45. *Dolphins* : Oswald D'Souza and Party
46. *Guardian Angels* : Jude and Vivian D'Couto, Thokkottu
47. *Living Machine* : Deepak and friends
48. *Sweet Serenade* : Eric Ozario and Party, Valencia (1983).
49. *Sugar and Spice* : Roy, Blaise and friends, Milagres.
50. *Milestones* : Brian D'Sa and Party
51. *Messiah* : Deepak and Party
52. *Spellbinders* : Mike Simons and Party, Angelore
53. ***Mand Sobhan* : Eric Ozario and Party, Valencia (1986)
54. *Fragile* : Vivian Rodrigues and Party, Bondel
55. *Golden Strings* : Harry D'Souza and Party, Bijai
56. *Carlo-N-Friends* : Lancy Carlo and Party, Bantwal
57. *Patrao Brothers* : Derebail
58. ****Mangalore Musical and Cultural Association*
: Adolf Lobo and Party, Bendur
59. *Classic Beats* : Suresh and Party, Jeppu
60. *Presence* : Rony Lorena and Party
61. *Phoenix* : Alwyn (Olwy) Richard D'Costa and Party, Suratkal
62. *Kalasangam Orchestra* : Ravi Shanbhag and Party, Yellapur
63. *Instrumen* : Winston Pinto and Party, Karwar
64. : Shailesh Haldipurkar and Party, Karwar
65. : Sumangal Naik and Party, Karwar
66. *Tallo Umallo* : Panchu Bantwal & Party
67. *Rhythm & Melody* : Vincent Pereira and Party, Derebail
68. *Seventh Galaxy* : Carl, Joy and Friends, Bijai

1990's

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- 69. *Top Rankers* : Melwyn Peris and Party, Angelore
 - 70. *The Keys* : Patrick Pereira and Party
 - 71. *Patma Melodies* : Patrick Pereira and Party, Bondel
 - 72. *Overtones* : Robin D'Souza and Party, Angelore
 - 73. *Strings* : William Rosario and Party, Karwar
 - 74. *Blooming Birds* : Santan Menezes and Party, Binaga
 - 75. *Dabazo* : Eric Ozario and Party, Valencia
 - 76. *Lahari Kala Vrinda* : Manjunath Shanbhogue & Party, Honavar
 - 77. *Dynamic Singers* : Anil D'Souza and Party, Belman
 - 78. *Rhythms* : Richard and Party, Pernal
 - 79. *Tunes* : Shaun and Party, Karkala
 - 80. *Celebrations* : Roshan and Party, Udupi
 - 81. *Syndicates* : Kiran and Party, Kallianpur
 - 82. *Star Sequence* :
 - 83. *Holiday Blues* :
 - 84. *Relations* : Lester Rodrigues and Party, Valencia
 - 85. *Angels* : Kingsley Nazareth and Party, Angelore
 - 86. *St Antony Vikas Melody* : Antony Fernandes and Party, Kumta
 - 87. *Tidal Wave* : Kiran Dias and Party, Sirsi
 - 88. *Tunes* : Vivian and Party, Jeppu
 - 89. *Jingles* : Joseph, Lawrence Baptist and Party, Jeppu
 - 90. *Glorious* : Maxim and Roshan and Party, Angelore
 - 91. *Rediant Beats* : Maxim Pereira and Roshan Vas, Angelore
 - 92. *The Prime Movers* : Elwyn, Lloyd and Party, Bendur
 - 93. *The Web* : Elwyn Mascarenhas, Lloyd Colaco & Party
 - 94. *Human Bondage* : Merwyn Pinto and Party
 - 95. *Black Angels* : Connie Rodrigues & Party
 - 96. *Fans Beats* : Vinod Permude and Party
 - 97. *Mesmerisers* : S. Pereira, Thelma and Party, Thokottu
 - 98. *Beat Zone* : Melwyn Peris and Party, Bijai
 - 99. *Crimson Roses* :
 - 100. *Variations* : Rony Crasta and Party

2000

101. *Legacy* :
102. *Dream opus* : Jerome Coelho and Party
103. *The last temptation* : Alwyn Fernandes and Party
104. *Rosary Youth Beat Group* : Yellapur

* *Show based orchestras*

** *Konkani cultural organisation*

*** *Music school and cultural organisation*



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The late Professor Bennett Pinto was one of the outstanding members of the younger generation of Mangaloreans. In his short life span, he left his mark in so many different spheres, that it is impossible to do justice to his achievements in a short write-up. His death in the prime of life, in December 2002, has left a void that will be very difficult to fill.

Konkani Bards and Musicians of Kanara was his dream project. It is a historical study of the various Konkani-speaking communities of coastal Karnataka, the focus being on their contribution to music. Whereas the major Konkani communities, that is, the Saraswats, the Gaud Saraswats and the Konkani Christians, are treated in considerable depth, the study also extends to smaller Konkani communities such as the Kunnbis, Kharvis, Siddis and Navayats. All categories of music are covered: church music, bhajan music, folk music, classical music, light music, etc. The book concludes with a musical directory of church choirs, exponents of the gumtam, brass bands, beat groups, etc.

Professor Bennett Pinto's painstaking labour of love has, since his death, been put into final shape by his friend, Dr. Michael Lobo.


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